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Berlin's Summer Festival a Great Success

Strauss Week Attracts Foreign Visitors—Also Furtwängler's Beethoven Concerts—Beautiful Performance of Don Pasquale in Rococo Theater at Potsdam—Hindemith's New Opera Presents Heroine in Bath Tub—California Boy Makes Brilliant Debut.

BERLIN.—Berlin's first summer music festival is proving a brilliant success. The memory of Toscanini Week (it is spoken of in capital letters) still bids fair to overshadow all subsequent activities, numerous and interesting though they be. But visitors are finding enough attractions to prevent them from grieving over the Maestro's departure.

Of these, among the most important have been the performances of Richard Strauss' operas under his leadership. To the citizens of Berlin they present nothing more than an annual event of long standing; but it proved to be a matter of no small importance to foreigners to see and hear the world's greatest living composer and (when he is in the mood) one of its greatest conductors, interpreting his own works. At the time of writing, *Salome*, *Rosenkavalier*, *Elektra* and *Intermezzo* have been given, with *Die Frau ohne Schatten* and *The Egyptian Helen* to follow.

FIVE NEW STRAUSS SONGS

Strauss also participated in a chamber music concert given in the Golden Gallery of the Charlottenburg Castle (where the new International Institute for Music is located) whose beautiful architecture affords an ideal background for chamber music. The novelty of the program was the performance of Strauss' five new songs, op. 77, sung by Koloman Pataky from Vienna and accompanied by the composer. They proved to be merely a reflection of what Strauss wrote in his more fertile younger years and as such were received with respect but without enthusiasm. The program also included

a concerto for flute, strings and harpsichord by Frederick the Great, which was beautifully played by Albert Harzer, solo flutist of the Berlin Philharmonic.

But there was no lack of enthusiasm at either of the two Beethoven concerts which formed Wilhelm Furtwängler's contribution to the Festival. The first and fifth symphonies together with the *Leonora Overture*, No. 2, made up the first program, while the second was confined to the Ninth. Both concerts were triumphs for conductor and orchestra.

A very exclusive entertainment was that given in the famous little rococo theater of the New Palace at Potsdam. The opera was Donizetti's *Don Pasquale*, given with the same singers that took part in Bruno Walter's extremely successful revival of this work, namely: Maria Ivogün, Karl Erb, Eduard Kandi and Wilhelm Guttman. Thanks to the ideal setting afforded by this entrancing little theater and the excellence of the performance under the direction of Erich Kleiber, enthusiasm again ran high.

HINDEMITH JOINS RACE FOR POPULARITY

Paul Hindemith's new opera, *Neues vom Tage* (*News of the Day*) had its premiere at the second house of the Berlin State Opera, the so-called Kroll Theater, on June 8. This performance was also planned to form part of the festival, but the foreign guests seemed to have little confidence in the new work and left the theater almost entirely to the Berlin public, or rather to that part of it which is intent on displaying its radical tendencies on every occasion.

With this work Hindemith is apparently

entering the race for popular favor in which Ernst Krenek and Kurt Weill are at present the prime favorites. But so far Hindemith's chances of success are small, for try as he would to descend to the low-water mark of vulgarity, his constant conflict with his own musicianship has resulted in a score that is overlaid with complicated artistry. The story, if indeed it may be called that, is too insignificant and inane to be told here in detail. Burlesque fun, clownery and parody are its only aims, and its chief feature is the number and variety of its scenes. There are ten, including a sitting-room; an office in the City Hall; a chorus of stenographers who type in rhythm in another office; the hall of a museum with a statue of Venus; the bathroom of a fashionable hotel (with the heroine in the tub, surprised by a man who is trying to profit from the favorable

situation, and a chorus made up of the manager and all the maids, porters and waiters of the hotel who cluster around the naked lady); a hotel-room; a prison cell; the foyer of a vaudeville theater; and finally the theater itself, with a stage upon the stage and performances of acrobats, dancing-girls, etc.

One could well understand a very light piece of this kind, with unpretentious but insolent and effective music amusing the public of an elegant, little revue theater for a half an hour. As an opera, however, the piece is impossible. Hindemith misses the point of this questionable libretto altogether with his super-refined music. He pours miles of counterpoint, fugues, difficult ensembles, cantata-like quartets and choral pieces over the nonsensical pages of his libretto. (Continued on page 13)

National Federation of Music Club Artist Contests

By Mrs. Arthur Holmes Morse, Executive Contest Chairman

(Exclusive to the Musical Courier)

The National Federation of Music Clubs has recently concluded one of the most brilliant contests in its history for Students and Young Artists. Perhaps never before has the Federation been able to present such a high order of talent to the public as this year.

With the assistance of the local chairman, Mrs. Helen Allen Hunt, and her efficient committee of eight, and the magnificent co-operation of the New England Conservatory of Music, these contests were staged in Boston with consummate ease.

For the Preliminaries, nine contests were going on simultaneously in the halls of the Conservatory and other halls about the city, with fifty-five judges officiating. It must have meant much to the contestants that the next day the Finals took place at beautiful, historic Jordan Hall and Brown Hall at the New England Conservatory, rather than in some theatre or ball room without musical associations.

The New England Conservatory opened its doors to the contestants from every state in the Union and registered them upon arrival, the girls and boys of its musical fraternities escorting them to their hotels, and the Dean of Women looking after their every need.

A reception, concert and ball were given the contestants by the Conservatory during their brief stay in Boston. A concert by the beautifully trained student orchestra, conducted by Wallace Goodrich, dean of the faculty, was also given to all members of the Federation, including the contestants. Mr. Goodrich, who is Artist Chairman of organ in the Federation, also conducted the organ contest, and officiated as judge. Other judges from the Conservatory were: William L. Whitney, Arthur Fiedler, Arthur M. Curry, Harrison Keller, Paul Federowsky, Percy Hunt, Clarence Shirley, Bainbridge Crist, Alice Stevens, Mrs. Anna S. Lothian and Stuart Mason.

An interesting touch was the fact that Devora Nadworney and James R. Houghton,

who won artist's prizes from the Federation in 1921 and 1927, acted as judges in Boston this year. Others of the long and imposing list of judges were: Lynnwood Farnam, Harold Gleason, Howard Hanson, Gena Branscombe, Elly Ney, Alfredo Casella, Anton Witke, William Arms Fisher, Howard Goding, William Zeuch, Dr. Karol Liszniewski, Mary Willing Megley, Walter Koons, Frank Patterson, Frederick Tiltson, Paul Clarke Stauffer, Pauline Danforth, Richard Platt, Heinrich Gebhard, Rose Stewart, Grace B. Williams, Henrietta Rice, Margaret Clement, Arthur Wilson, Stephen Townsend, Carl Barth, Boaz Piller, Charlotte White, Enrico Fabrizio, Hans Ebell, J. Herman Loud, Jessie F. Hill, Raphael Bronstein, Paul Shirley, Daniel Kuntz, Lillian Shattuck, O. A. Lindquist, Samuel Seinger, A. Avierino, E. Ondricek and Henry Wry.

Following is the list of winners: (Young Artists) violin—first prize, Philip Frank, New York; second prize, Phyllis Feingold, Chicago; piano—first prize, Florence Frantz, Philadelphia; second prize, Annabel Hess, Cleveland; tenor—first prize, William Hain, New York; second prize, Norman Price, Denver; contralto—first prize, Virginia Kendrick, Pittsburg; second prize, Vera F. Keane, Roxbury, Mass.; soprano—first prize, Elsie Craft Hurley, Baltimore; second prize, Marie Herron Truitt, Milwaukee; baritone—first prize, Raymond E. Eaton, Danvers, Mass.; second prize, Paul Jors, Chicago; (Students) piano—Richard Goodman, Baltimore; male voice—John Jamieson, Denver; female voice—Betty Dando, Chicago; cello—Howard Mitchell, Baltimore; organ—Virgil Fox, Princeton, Ill.; violin—Ruth Wilson, Los Angeles.

The vast increase of interest in these contests, as was evidenced by the great number of entrants this year, indicates that several days will be required to conduct the contests adequately at the Biennial in San Francisco in 1931. (Continued on page 10)



MARIANNE GONITCH,

who sailed for Europe on the *Ile de France*, June 18, will sing one concert at the Casino at Vichy and has tentative engagements to appear in opera at the Paris Opera, singing *Thais* and *Aida*. She will then rest on the Riviera, and later will join her teacher, Romano Romani, in Italy, returning to America in September. Miss Gonitch has been engaged by the Philadelphia Grand Opera Company to sing six performances during the coming season. The soprano has sung at the Grand Opera in Paris for the Russian Festival; has appeared in Prince Igor, *Snegurochka*, Eugene Onegin, *Jonny Spielt Auf* at the theatre of the Champs Elysees; Donna Anna in *Don Juan* at the Mozart Festival; has sung at the opera in Nice, Toulouse and Geneva; at the Liceo in Barcelona in *Faust*, *Thais*, *William Tell*, *Lohengrin*; at the Berlin Staatliche Oper in *Faust*. She has also given a series of historical concerts at Monte Carlo. Miss Gonitch will give a New York recital early in the fall.

Dayton Westminster Choir Returns

Home City Gives Choristers, Their Leader, and Their Sponsor a Royal Welcome

DAYTON, OHIO.—The Dayton Westminster Choir returned to its home city on June 16, after the completion of a three months' tour in Europe and England. It enjoyed several social occasions arranged in honor of its members; appeared in several programs and disbanded the following Wednesday.

Members of the choir will reassemble for concert work next September at Ithaca, N. Y., where John Finley Williamson, its director, has accepted an appointment as dean of the Ithaca Conservatory of Music.

Dayton citizens, Mayor Allen C. McDonald, and Charles M. Kelso, an early sponsor of the choir, gathered at Union Station to pay their respects to the choir, its choir-master, and Mrs. H. E. Talbott, choir sponsor, when they arrived on Sunday morning.

The choir sang at both morning and evening services at Westminster Presbyterian Church on that day. The auditorium was thronged on both occasions.

At a private reception arranged by Mrs. Talbott at her residence, Runnymede, on Monday evening, several hundred guests were privileged to hear the choir. Upon this occasion the hostess made her first appearance as soloist with the choir and drew delighted applause from her audience.

Early in the evening the choir members were entertained at one of Dayton's most beautiful residences, Little Woods, the home of Mrs. George Houk Mead, Mrs. Talbott's daughter. Dinner was served to the guests at flower-decorated tables placed in the estate gardens. Flood lights illuminated the scene.

Westminster Presbyterian Auditorium was filled to overflowing Tuesday noon, June 18, when the Westminster singers gave the last program as a resident choir. This program was followed by a luncheon arranged by the church in compliment to the choir and to Dr. and Mrs. Williamson and Mrs. H. E. Talbott. M. E.

CONCERNING INTERPRETATION:

By Serge Koussevitzky

Translated from the Russian by Miss Bektareff

[This interesting paper was read by Serge Koussevitzky, conductor of the Boston Symphony Orchestra, on June 20, at Cambridge, Mass., when he was made the recipient of an honorary LL.D. degree by Harvard University. Mr. Koussevitzky, interrupting his European vacation in order to attend the ceremony, arrived in America, June 18 and sailed again on June 21.—THE EDITOR.]

Of all the arts, music and poetry are pre-eminently those that may be brought into closest union with one another. Such a connection is surely well-founded, for, at the beginning, poetry and music formed a united and indivisible whole. In remote times they existed in a united and indivisible tonic art, and their separation took place rather late. One cannot, on a sound basis, consider painting as the mother of poetry, or affirm that literature gave birth to architecture. If one admitted that, it would seem, if not an obvious absurdity, in any case a great paradox. But, if we make a parallel between poetry and music, the situation changes. Between both these arts there is an extraordinary relationship and an astonishing nearness.

Contrary to artistic "biological" history, one may, on an equal basis, follow the rise of poetry out of music's bosom, or consider the inverse, the birth of music from poetry. Both directions will lead us to the same demonstrations and conclusions. Neither contemporary philology nor contemporary musicology, excepting a few individual suppositions, are endowed with the scientific power of proving the priority—that is, the supremacy, of one of these arts over the other. But both modern philology and modern musical researches agree that once poetry and music formed one indivisible art that dwelt in the midst of one united element. The disjunction of poetry and music happened a long time ago and each led its self-existence and developed independently of the other, but their passionate attraction remained forever. Poetry always longs to be united to music, so that it tries from time to time to become music, endeavoring to incarnate itself into it. This was the case with the symbolistic poets not so long ago. ("De La Musique Avant Toutes Choses,"—Verlaine).

Music, in its manifestation, yearns towards poetical expression. Lyricism is indispensable both for music and for poetry. The loss of lyrical fire consumes, and deprives of its soul, poetry and music in the same measure. No matter how much they have sought during the course of their history, ways independent of each other, yet they are fatally doomed to the same nature, like twins, and not only to the same spiritual nature, but to the material too. It is not by chance that the technics of verse instrumentation have been created, and become so commonly necessary that it may be doubted whether any modern poet ignores them. The same may be said in reference to poetical rhythm, the technics of which are nearly analogous to the construction of musical rhythm, or of the meaning of poetical intonation, which again is nearly similar to musical intonation.

It is easy to bring together music and poetry. Both have one aim. If you remember the poet's words:

"Go on and hasten
To fill again my hungry soul
With music."
(Pushkin: "Mozart and Salieri.")

But we do not intend to make a parallel between poetry and music in order to talk about their common features, but in order to distinguish one fundamental peculiarity which divides them: Poetry is silent music. Its meaning is in the unexpressed and untold.

Music is the singing voice of poetry. Let us again remember the poet's verses:

"Keep still thy voice and disappear
And hide thy heart and dreams."
(Tutchev: "Silentium.")

This is the real reciprocal relation between poetry and music. When they are incorporated in concrete works, their relation becomes as if inverse. As much as they attract each other before their incarnation in form and images when they still dwell in the state of element so much do they repulse each other and part, when taking a literary or tonal shape. This erotic union and disjunction (which reminds one of the myth of androgene) is like a symbol, eternally repeating itself and calling to remembrance the bygone existing unity and the rupture which once occurred.

When poetry incorporates itself into verses, it needs tranquility and seems to be ashamed of its literary nudity and demands silence. On the contrary, music, when it takes a concrete shape, appears to be chained by quietness and violently claims to be expressed in real tones. Only bad verses aspire to be pronounced playing with the sonor-

ity of words; good verses are fond of stillness and silence. In music, we observe the opposite phenomenon; only bad music is hostile to its tonal expression, that is, the music which contents itself with its outlines (Papiermusik).

Good music requires to be unchained in reproduction. Recited poetry nearly always sounds rhetorical, therefore good verses must be read to oneself, and not aloud.

Music which does not sound, appears to be a dead world and loses its significance; its meaning dwells only in the tonal realization. Verses, which are not even read (let alone not pronounced), do not lose their active power, but keep in a mysterious manner the ascendancy of poetry. Goethe and Petrarch do not lose their power and strength, but are independent of the fact whether they are remembered and read.

In music it is quite different. Unperformed works form dead layers, which are covered with more dead layers and contemporary errors are often explained by ignorance and by not listening to the past. That is why poetry and music, being so much akin, part on the basis of some fundamental feature. Music gave birth to the art of interpretation, creating it in its own sphere, as a second and auxiliary art which poetry does not know at all. In poetry, interpretation is very artificial and changes into dramatic pose, a pose because it appears an imitation of theatrical art from which poetical interpretation must borrow, for in its sphere, as an organic art, it cannot arise.

As an auxiliary art, interpretation is, above all, most closely connected with music. Interpretation manifests itself in two directions. On one side, it serves as a link, becomes the intermediary step between hearer and author. Its most important aim, here, is the creation of a contact between author and public. In this direction, interpretation only then reaches its goal, when it produces a real, living contact, when it becomes that vehicle through which the aesthetic value established by the author is transmitted to the public directly and with a greater power. The greater receptivity the interpretation arouses in its listeners, the more perfect will it be. The power of conviction will dominate in the struggle and win over stupidity, indifference, and passive receptivity peculiar to the public, generally formed of a casual assembly of people of heterogeneous cultures, and different tastes and artistic habits.

Good interpretation leads the public to one denominator, seeming to make homogeneous the mixed crowd, bringing it to one level of receptivity. The impression is that the mass is transformed into one single listener. The first instant of contact created by the good interpreter is the moment of smoothing, of bringing the listener's mind to some single artistic level. It is the gathering of all the heterogeneity and motley of artistic tastes into one focus, which, in this meaning, resembles the interpreter himself. If that aim is not immediately reached, one must consider the interpretation to have failed and all that follows later is destined also to failure. The contact cannot arise.

The performance will go in one direction; the listener's receptivity, instead of yearning towards unity, will diverge more and more from the interpretation and will be scattered in the audience itself, provoking, at last, a complete discordance between interpreter and audience. What is called mutual misunderstanding will then happen. The reason is not at all in the fact that the performed music or the interpreter is bad. The cause is quite different: It is the absence of a will in the interpreter, the absence of that power which urges the public to submit itself willingly or even unwillingly, if this is necessary. The performed work may be excellent, but the contact does not arise if the will of interpretation is absent in the interpreter. And the inverse: The performed piece may be of a low artistic quality, but if the interpreter's will is obvious, the contact with the listeners will arise in any circumstance.

The matter of second moment in interpretation is the attraction towards the interpreter, of the listeners brought to one level of receptivity. This attraction must increase with such strength that in the end it has brought the hearer to a complete subordination. If this complete subordination is reached, it gives birth to what is called an immediate receptivity, which overcomes both satiety and indifference and even the peculiar, professional feeling,—that is, puts the listeners into an immediate contact with living music and its expression. This is the interpreter's great victory, creating a nearly hypnotic submission of the audience. Then happens the "Awakening," the listener trying to return to his customary state. If this is easy for him, the whole matter is concluded; if the return to the previous state becomes difficult, sometimes quite impossible, then a

very important thing has happened. Awakening from his musical sleep the listener faces reality, which takes a new shape, an unusual one. As if the world had partly changed, life possesses a new value, a spiritual enrichment has taken place. For the interpreter this is the highest reward, the highest step to which interpretation may ascend.

When speaking of interpretation in this direction, we mentioned the listener's willing and unwilling submission. The willing submission arises when the interpreter creates a contact between hearer and author, in conditions habitual to the listeners. This means, when the interpreter's performance of a work does not contradict the opinion which the listener has already formed about it.

The forcible submission occurs when the contact arises, not between author and public, but between the public and the interpreter himself, independently of the author and against the public's will, in unusual conditions, when the performance is quite new to the audience, when all the traditions referring to the performance of this work are broken. The forcible submission is, of course, the most difficult. This is individual interpretation in distinction to the first which we may consider as objective. Had one to settle the question in favor of one of them (a matter of principle convictions) one would, of course, vote for a bright, powerful, individual interpretation rather than for a weak, helpless, objective one.

Interpretation is not an art by itself, but an auxiliary one, greatly dependent on the general conditions of musical creation in this or that epoch. What we consider a stylistic performance is the link between musical performance and musical creation, this link being determined in relation to some definite epoch. A stylistic performance, of any quality, can always be only more or less precise. There is no solid basis to the argument that this or that style of our period coincides with previous performances. It is always a matter of guess-work and conventions. The quality of a stylistic performance always depends not so much on traditions as on the sagacity and culture of the interpreter himself.

A good interpreter commands not only the styles of different epochs, but also the composer's styles of one period. At the same time he does not copy anything at all. An interpreter who possesses a style of his own creates his performance by uniting past traditions in the shape they reached us, with the technics of our time. Neither Bach's nor Beethoven's Tempi and Dynamics are in accordance with our Tempi and Dynamics, and to copy servilely the previous performance would mean to retard modernity forcibly and artificially, achieving only dullness, for it is not possible to turn life backwards.

In a performance of classical works, seem-

ing sometimes free, the departure from the past serves more to transmit the character and meaning of the work than a servile imitation of this past. To speak the truth, one must consider interpretation a very young art (in the sense of orchestral conducting). It was born at the end of the 19th century and really flourished only in our time. It is a mistake to think that the great conductors of the past were better than the contemporary ones. There is much more solid ground to suppose that such excellent conductors of the 19th century as Hans von Bülow and Hector Berlioz would be unable to do anything with the modern orchestra and modern music. Their technics are indivisibly connected with the romantic period, and in our time they would be weak, helpless, just as some winner at a London derby in the 19th century, were he even the most marvelous jockey of his time, would not be able to use an aeroplane instead of his horse, and replace Lindbergh.

If in Wagner's and Berlioz' time the technics of orchestral conducting were not clear, in such measure as it was then possible to contest the independent part played by a conductor, these technics of orchestral conducting now have reached such fruition that they may, with justice, be considered an independent musical science. Wagner and Berlioz, had one to judge by the testimony of their contemporaries, were excellent conductors, but both, trying to confine to a definite theory the technics of orchestral conducting, could only write a few pages about it. Now, the development of these technics and their explanation would need the writing of great scientific and theoretical works. The technics of a modern conductor are not less complicated and precise than the technics of a modern virtuoso and the quality of orchestral playing does not depend any less on the fingers, wrist, and hand, of the conductor than a violinist or a pianist depends on his instrument.

The art of a virtuoso is in the submission to himself only of one instrument, on which he plays, and in his union with it. The conductor's technics are not connected immediately with the instruments, but with two groups of living men, towards whom his will is directed. His art is to transform the first group into one vibrating instrument, sounding as if he played on it, not conventionally, but with his own hands and fingers; and the second group, which is the public, the conductor yearns to change into one listener.

Thus, in the form in which it now exists, interpretation is a new kind of art. It is a product of our time, appearing to be one of the achievements of the 20th century. The conductor's creation, today, is an offering to the treasury of spiritual values of mankind, on an equal basis with the work of the scientist, the architect and the painter-creator.

The musician-interpreter causes the fusion of all the manifestations of the modern man's activity,—out of which modern culture is built. Being a painter, he is at the same time an organizer and an educator in the world of the beautiful. He belongs to those happy promoters of mankind, who help to vanquish everyday grey existence, lifting it to those ideals towards which life tends.

Anne Roselle Makes Triumphant Paris Debut in Aida

Large Audience Shouts for Encores—Ganna Walska Successful in Drama—Three Ballet Novelties

PARIS.—Anne Roselle's recent debut here at the Opera was a genuine triumph. This Metropolitan artist, fresh from successes in Milan and London, sang the role of Aida to a large audience which went wild with enthusiasm. Her task on that evening was no simple one, for anarchy seemed to reign in the orchestra, and the tenor, Lazzaro, also a newcomer to the Opera, left much to be desired. But her listeners shouted for encores—which she was unable to give—and called her time and time again before the curtain. Miss Roselle is singing Aida several times before the end of the season.

General public interest this week centered on the debut of Ganna Walska as an actress in La Castiglione, by Regis Gignoux. This piece, which plays in the Empire period and was fancied by Mme. Walska for its costuming, was written especially for her, with musical interludes between the tableaux by Georges Auric. Walska showed ease, grace and remarkable pantomimic talent, and of course, she looked exquisite, carrying the voluminous garments of that period with unusual elegance. The Auric score helped to create an atmosphere and the success of the production was complete.

PREPARATIONS FOR AMERICAN OPERA

The American Opera Company is already in Paris and in full rehearsal. Frank Harling, composer of the opera, A Light from St. Agnes, is also here to superintend the production, in which the participants are Eleanor Painter, Rafael Diaz, Howard

Preston and Victor Prah. Natacha Rambova is designing the costumes, and Jeanne Gordon superintends all the rehearsals.

NEW BALLETS BY PROKOFIEFF AND STRAVINSKY

One of the greatest events for Paris is the annual visit of Diaghileff's Russian Ballet. This year he has brought three novelties, each remarkable in its way. One was Boris Kochno's version of The Prodigal Son, which Serge Prokofieff has set to music that is impetuous, powerful and convincing—in fact Prokofieff at his best. The stage decorations, by Georges Rouault, are impressive in their simplicity.

But the most striking part of the new works is Georges Balanchine's choreography, which has left all traditional forms far behind. His chorus of men is extraordinary and the orgy scene a masterpiece. Serge Lifar in the role of the Prodigal Son proved himself to be not only a dancer of the very first rank but also a pantomimist of unusual power.

The second novelty was Igor Stravinsky's Le Renard, a unique work founded on Russian folk tales. The choreography, by Serge Lifar, is a burlesque that is danced, acted, and sung by clowns, dancers and acrobats, who double for several of the characters. Renard is played by Woizikowsky, each of the three other animals being represented by both an acrobat and a dancer. Musically it recalls Stravinsky's Oedipus Rex, with its

(Continued on page 13)

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Examinations for Fellowships in the Juilliard Graduate School will be held in
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The Opera—From a Business Man's Standpoint

An interesting interview anent the opera was had the other day in Chicago with O. O. Bottorff of the Civic Concert Service, Inc., now engaged in directing the formation of forty-two civic opera clubs in the districts of Metropolitan Chicago, for the purpose of obtaining a "Sold Out" sign



O. O. BOTTORFF

for every subscription night of the Chicago Civic Opera in its new home.

Mr. Bottorff has been active in civic promotional and educational work for the past sixteen years, and is well and favorably known throughout the country. His name in connection with any organization spells success.

"When the average business man attends a musical comedy," said Mr. Bottorff, "he does not stop to think that his amusement is doled out to him in very small quantities as comparable to grand opera. If it is pretty girls he wants, he will find that the opera chorus contains more of them than any lighter form of entertainment; if he prefers the ballet, he will find better dancing and more of it than in any other show; if he yearns for thrills, there are more love scenes, murders and tragedies in opera than one can find elsewhere. The mere fact that some people object to a foreign language is no excuse, because one understands very little of it anyhow. In reality the opera is the Ziegfeld Follies—plus, for there are bevy of beautiful girls, shapely forms, gorgeous costumes, plenty of clinches—that is, love scenes; in fact, everything that makes for a good entertainment."

"Of course, the prominent business men of a city are interested in any important civic organization, both from a cultural and a community standpoint, and equally, of course, the Chicago Civic Opera is one of the two important institutions of this city, the other being the Chicago Symphony Orchestra."

"As it now stands, perhaps one man out of fifty attends the opera from a purely artistic standpoint; the other forty-nine go because, truth to tell, grand opera has been held up as a serious matter, and after a day of business a man does not want to be serious—he wants to be amused."

"As it is, too many men go to the opera in the same spirit that a small boy attends school; they shun anything that savors of the uplift, and who can blame them? To my mind, these are only a few of the many reasons why our public, more especially the masculine contingent, should attend grand opera in a different mental attitude."

"Chicago at present stands under the baleful shade of gang warfare and murders, and if our city is to progress we must cultivate the artistic, as typified by our opera and symphony orchestra."

"Naturally our big business men are behind this movement for they know it spells 'CHICAGO,' and its success is the one thing that will remove the present crime blemish from our city. When once the amusement loving public awakens to the fact that there is more variety in grand opera than in any other form of entertainment, it will attend for its own sake."

There is food for thought in the above advice for it is a

self-evident fact that at the present time crime is exploited to the extent that it interferes with important events.

Assisting Mr. Bottorff in this work of forming civic opera clubs is Mrs. Virginia French, and they are busy amalgamating these forty-two smaller organizations into practically one body. The initial banquet, two weeks ago, brought seven hundred of the most prominent men and women of Chicago together, and aroused a personal enthusiasm which means sold out houses for every subscription night of the opera in its new home.

Stern Develops Speakers' and Singers' Voices

Ralfe Leech Sterner, of the N. Y. School of Music and Arts, made an intensive study of the speaking voice, as applied to clergymen, orators and elocutionists, and has accordingly developed a system of instruction which overcomes hoarseness and faulty delivery, as well as poor enunciation. Two recent professional pupils are of the clergy, one an organist and director, the other the head of the dramatic arts department of a college. Twenty-eight years of experience supplements Mr. Sterner's training, guaranteeing immediate results. He also makes a specialty of training voice for the talking pictures, highly important nowadays.

Bookings of pupils for the autumn term is active, assuring a fine attendance from all over the United States. Here is offered instruction in voice from Mr. Sterner, with a capable faculty, including Professors Richard Singer, F. W. Riesberg, Sidney Kuhland, Aloys Kremer and Frank Howard, in charge of the piano and organ department; Paul Stoeving, well known violinist, author of text-books on the violin, especially on the Art of Bowing; Alexander Pero, teacher of harmony and composition (pupil of Reger), who is well known, and Leila Yale, in charge of the course of

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Public School Music. Uarda Z. Sayre, Hans Dresel and others teach art, cello and other branches.

Weekly students' concerts enable qualified pupils to appear before select audiences, and special stress is laid on the handsome dormitory accommodations, with the excellent food and pleasant companionship, chaperons, etc. There is a spirit of friendly rivalry among the students which conduces to progress, for all are actuated by a common ambition, and there is plenty of chance to excel. Summer pupils have arrived, with many others expected on July 1; they are met at the stations by the school automobile, and fall right into a normal, happy musical atmosphere.

Nettie Snyder Pupil in Talks

Much interest is being shown in pretty Ann Greenway, talented singing artist and a headliner of Keith's circuit, who is one of Nettie Snyder's former vocal students and is now in Hollywood where she has been signed for work in the talks.

Miss Greenway has just finished a string of midwestern dates and was warmly received at the Palace Theatre in New York. She was also featured in Harry Carroll units, has worked with Neville Flesoon as well as in many stage productions, and gives entire credit for her theatrical success to her voice, the work on which was done entirely with Mrs. Snyder, vocal teacher, formerly of Florence, Italy, and New York, and who is now teaching in Hollywood.

On June 11 the Columbia Opera Company met at Nettie Snyder's vocal studio in Hollywood to make arrangements for future opera rehearsals. Bradford Mills, well known operatic advance man, was also present to arrange for the presentation of several opera singers which he has booked for the company. Mrs. Snyder is a member of several committees of the Columbia Opera Company.

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Carl J. Waterman Honored

APPLETON, Wis.—Carl J. Waterman, dean of the Lawrence College Conservatory of Music, who was honored with the degree of Mus. Doc., by Centenary College of Louisiana at its commencement, June 5, has gained a wide reputation for his successes as a director of singing organizations.

Mr. Waterman has been dean of the Lawrence College Conservatory of Music since 1920. From 1910 to 1920 he



CARL J. WATERMAN

was professor of singing and public school music at the conservatory, but it is as a conductor of choral and glee club groups that he has gained his wide recognition.

The Lawrence Men's Glee Club, an organization of over forty voices, tours the Middle West each year, under the tutelage and direction of Mr. Waterman. The Schola Cantorum, a chorus of over 200 mixed voices is hailed as one of the leading singing organizations.

An annual event is the May Music Festival, in which have appeared the Schola Cantorum, accompanied by the Minneapolis Symphony Orchestra, together with well known local and visiting artists. The entire production is conducted by Dean Waterman. He has conducted such works as Haydn's Creation, Mendelssohn's, Elijah, DuBois' Seven Last Words, and Handel's Messiah. Mr. Waterman is also a graduate of the American Conservatory of Music, Chicago. He studied with Karleton Hackett, Mr. and Mrs. John Dennis Mehan, and Herbert Witherspoon, also at the School of Music Pedagogy with O. E. Robinson, and with Charles H. Farnsworth of Columbia University. For the past two summers Dean Waterman has been a guest professor of voice at the American Conservatory.

The conservatory, which is a department of the college, annually draws over 400 students. Lawrence College has 800 students enrolled in the Liberal arts course, which enrollment, with the conservatory, gives it a student body of over 1,000 students. Henry M. Wriston is president.

Annie Friedberg Books New York Recitals

Annie Friedberg announces that she already has booked a number of New York recitals for next season for artists under her management. Those who will be heard at Town Hall are: Mary Walsh (debut), Myrna Sharlow, Rosa Low, Susan Metcalfe Casals, and Flora Woodman (debut), sopranos; Paul Reimers, tenor, and Bruce Simonds, Lonny Epstein, Stella Stamler (debut), and Myra Hess, pianists. Carl Friedberg, pianist, will appear at Carnegie Hall.

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Philadelphia Inquirer
MAY 3, 1929

ROSEMARY ALBERT GIVES NOTABLE SONG RECITAL

**Dramatic Soprano Displays Voice of
Rare Power and Well-Rounded
Artistry**

By LINTON MARTIN

A superb natural voice of plentiful power and commanding quality was employed with admirable and exceptional artistry by Rosemary Albert at her song recital in the Academy of Music foyer last night. It was the third annual concert of this young dramatic soprano, who has been trained by Giuseppe Boghetti, and the range of resources and maturity of musicianship displayed throughout her exacting and extensive programme not only demonstrated decisively the substantial strides she has made since her previous public appearance, but also served to show that her real field now is the operatic stage, which alone can afford proper scope for her striking opulence of tone, flexibility of mood and distinctiveness of style, all of which were amply in evidence.

It was no small feat for Miss Albert to triumph over the cruel acoustics of the foyer as successfully as she did. The virtually unlimited volume of tone she can command demanded a hall of corresponding size. But its color and quality infused both strength and significance into the more heroic moments of her different numbers, while the delicacy of detail and finish of her phrasing showed both her command of her equipment and the interpretive intelligence and taste with which she has been trained.

The singer began with Carissimi's ancient but unfamiliar "No, no, mio core," which showed at the outset that she was in excellent voice. She followed this with Scarlatti's "Gia il sole dal Gange," and made an excellent impression in Catalani's romanza, "Eben? Ne andro lontano," in all of which she exhibited both flexibility and finish. She next sang a group of four French numbers, ranging from the exotic "Chanson Trieste" of Duparc, and Fourdrain's "L'Oasis," to the legato lyricism of Massenet's "Twilight," and the evanescent sentiment of Bachelet's "Chere Nuit."

But it was in the sweeping force and feeling of the aria "Pace, pace, mio Dio," from Verdi's "Forza del Destino," that the operatic calibre of Miss Albert's voice was fully disclosed, showing that it has a color and quality comparable to that of Rosa Ponselle. Charming numbers by Tcherenpin, Rachmaninoff, Mrs. Beach, Galloway and Granville Bantock followed, and she brought her recital to a climactic conclusion with Elizabeth's opening aria, "Dich, theure Halle," from Wagner's "Tannhauser."

Ruth Leaf Hall was the able accompanist, and floral tributes as well as fervent applause were showered upon the recitalist.

Presser Building,
Philadelphia, Pa.

The Evening Bulletin
MAY 3, 1929

MISS ALBERT'S RECITAL

**Dramatic Soprano Again Heard in
Academy Foyer**

The beautiful voice of Rosemary Albert was again heard in the Academy of Music Foyer last evening. It was the third annual recital by the young Philadelphia dramatic soprano and a noticeably well-arranged and attractive program enabled her to repeat with emphasis the success of her two former appearances. Here is no ordinarily gifted young singer making a perfunctory bid for public favor, but one who from the start has shown that she is qualified to take her place among the chosen few. Not only is Miss Albert's voice of unusual power and range, but there is in it the rare quality of "dark" mellow richness, in the middle and lower tones, that invites comparison with the glorious vocal organ of Rosa Ponselle. This was frequently in evidence last night throughout the varied and arduous but easily encompassed program, in the presentation of which Miss Albert had the very proficient and sympathetic assistance of Ruth Leaf Hall, an accompanist who, it is to be hoped, will often be heard in this capacity, so excellently did she perform her important part of the performance.

Beginning with the usual classic group, Miss Albert first sang "No, No, Mio Core," by Carissimi, a very beautiful song by the old Italian composer (1604-1674), which was heard here for the first time. This, with "Gia il Sole dal Gange," by Scarlatti, and a romanza by Catalani, both admirably done, gave felicitous prelude to the admirably contrasted selection of arias and songs that followed. "Chanson Trieste," Duparc, substituted for the same composer's "L'Invitation au Voyage," opened the second group, in which, sung with telling effect, were "L'Oasis," by Fourdrain, the lovely "Crepuscule" of Massenet, given with the charm of delicate lyricism, and, concluding the group, Alfred Bachelet's "Chere Nuit."

The operatic power and scope of Miss Albert's voice, as noted at her previous recitals, was emphasized in her excellent delivery of two famous arias, "Pace, Pace, Mio Dio," from Verdi's "La Forza del Destino," and "Dich, Theure Halle," from Wagner's "Tannhauser." These proved, too, that she has had thorough and excellent training and that she is capable of stepping into important operatic roles with prospect of brilliant success. A group by Russian composers, notably "The Soldier's Bride," Rachmaninoff, and "The Siren," Gretchaninoff, following "A Kiss" and "Cradle Song," both by Tcherenpin, preceded another group sung in well-enunciated English, the familiar "Ah, Love But a Day," by Mrs. Beach, the tragic "Alone Upon the House-tops" of Galloway, given with intense feeling, and Bantock's "A Feast of Lanterns." These preceded the final number, the Wagner aria, after which, as her only encore, Miss Albert sang "Oh, That It Were So," by Frank Bridge.

(Arthur Tubbs)

Philadelphia Record
MAY 3, 1929

Rosemary Albert Reveals Power in Her Third Recital

**Soprano Shows Operatic
Ability in Tone and
Flexibility.**

Program Widely Varied

By H. T. CRAVEN

Offering a program ranging from delicate lieder to intensely dramatic arias, Rosemary Albert gave her third annual recital last evening in the Academy Foyer.

This young Philadelphia soprano possesses a voice of exceptional tonal quality, admirable flexibility and impressive power. Though she employs it with compelling art in purely lyric vehicles, her equipment is obviously one fitting her for a career of distinction in grand opera.

This was indicated in her recital of a year ago and still more strikingly suggested in her performance last evening. In color value and beauty of tone production here is a voice conveying something of the sweep and glowing surge of a Ponselle.

The Academy Foyer furnished by no means an ideal environment for the vitality and capaciousness of Miss Albert's art. However, she adapted herself to the situation with commendable skill and delighted her hearers with a noteworthy exhibit of versatility in widely varied selections. Her most effective accomplishment was the extremely exacting aria, "Pace, pace mio Dio," from Verdi's "La Forza del Destino," sung with a wealth of dramatic feeling and a thrilling amplitude of tone. The "Dich Theure Halle," from "Tannhauser," received an interpretation almost equally good. Both, however, would conceivably have been heard to better advantage in a larger auditorium.

Miss Albert's interpretative gifts and sense of musical atmosphere served her brilliantly in such contrasting numbers as an Italian group, including Carissimi's "No, no, mio core," Scarlatti's "Gia il sole dal Gange," and Catalani's romanza, "Eben? Ne andro lontano," and, especially, in the French contributions comprising Duparc's "Chanson Trieste."

Fourdrain's "L'Oasis," Bachelet's "Chere Nuit" and Massenet's exquisite "Crepuscule." The last-named emphasized the loveliness of her middle register and sustained pianissimo. She submitted also two Tcherenpin songs, Rachmaninoff's "The Soldier's Bride," Gretchaninoff's "The Siren" and three English-American numbers, always with taste in her readings and the accent of youth in lustrous tones.

PUBLIC LEDGER
MAY 3, 1929

ROSEMARY ALBERT GIVES FINE RECITAL

**Again Proves One of Phila.'s Best
Dramatic Sopranos Among
Younger Singers**

PROGRAM HAS BIG RANGE

By SAMUEL L. LACIAR

Rosemary Albert, one of Philadelphia's finest dramatic sopranos among the younger singers, gave her annual recital in the foyer of the Academy of Music last evening before a large audience which was aroused to great enthusiasm many times by the excellent work of the young singer.

Miss Albert's program was an ambitious and a trying one, consisting of two operatic arias of highly different type and five groups of songs in four languages and embracing an immense range of musical expression and emotional feeling.

The soloist showed her voice has lost none of its youthful freshness, its great power and its exquisite quality since her recital last season, while her interpretative art has gained by experience.

The feature of the first group, which included works by Carissimi, Scarlatti and Catalani, was the latter's romanza, "Eben? Ne andro lontano." It was sung with great feeling and thoroughly developed technique.

In the French group the best songs were Duparc's "Chanson Trieste" and Bachelet's beautiful but difficult "Chere Nuit."

This group was followed by perhaps the most effective work of the evening, a splendid performance of Verdi's dramatic "Pace, mio Dio," from "La Forza del Destino."

The group from Russian composers was sung in English and the highest points were Tcherenpin's "Cradle Song," Rachmaninoff's "The Soldier's Bride" and Gretchaninoff's brilliant "The Siren."

In the English group the full pathos of Mrs. Beach's "Ah, Love for a Day" and of Galloway's "Alone Upon the House-tops" was finely brought out. The recital closed with another excellent performance of an operatic aria — "Dich theure Halle," from "Tannhauser."

Ruth Leaf Hall was at the piano for Miss Albert and gave the soloist a most artistic accompaniment throughout.

Steinway Hall
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Albert Stoessel

Conductor



MR. STOESSEL has been reengaged to conduct 40 Symphony Concerts and 8 Operas at Chautauqua, N. Y., in July and August;

The Worcester Festival in October;

The New York Oratorio Society in 4 concerts;

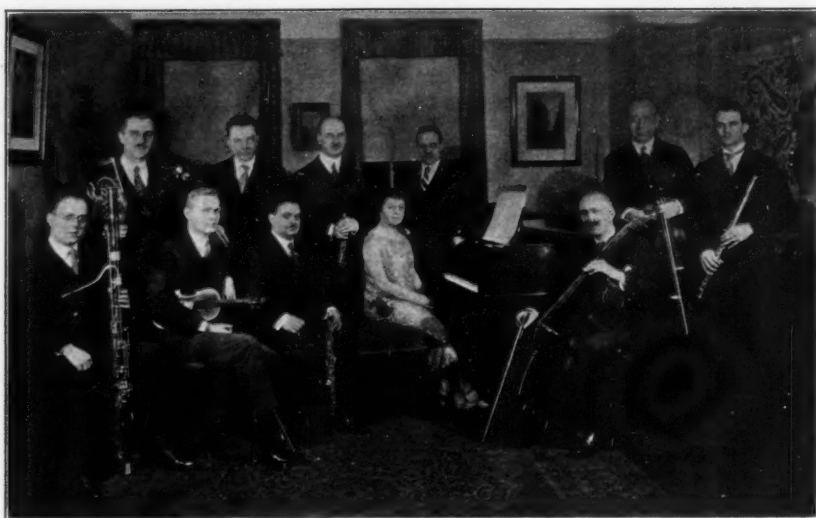
Four Concerts by the Juilliard Graduate School Orchestra;

The Westchester Festival in May;

The Bach Cantata Club of New York.

Mr. Stoessel continues as head of the Music Department in New York University.

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NEW YORK CHAMBER MUSIC SOCIETY, CAROLYN BEEBE, FOUNDER AND PIANIST.

N.F.M.C. Convention Notes

(Continued from page 5)

New York Chamber Music Society in Boston

One of the outstanding concerts given in Boston last week for the Biennial Convention of the National Federation of Music Clubs was that by the New York Chamber Music Society, Carolyn Beebe, founder and pianist, on June 16, in the Statler ballroom.

In addition to playing Bernard Sekles' Serenade, the Lefebvre Quintet in G minor for flute, oboe, clarinet, bassoon and French horn, and the Schumann quintet in E flat major for piano and strings, the society played Ernest Bloch's Four Episodes (MS.). The latter manuscript won the \$1,000 Carolyn Beebe, New York Chamber Music Society prize in Chicago at the Biennial in 1927, which included publication by C. C. Birchard, through the National Federation of Music Clubs, and was awarded by Messrs. Albert Stoessel, Carl Engel, Howard Hanson, Frederick Jacobi and Emerson Whithorne. It created a great deal of interest, and this performance, together with the entire program, was enthusiastically received by the large audience which filled the ballroom.

Chagnon's Success in Boston

Lucia Chagnon's singing at the Biennial of the National Federation of Music Clubs in Boston was one of the real successes of the week's programs.

Gifted with a soprano voice of natural beauty and wide range, Miss Chagnon, young and strikingly charming, was



LUCIA CHAGNON

enthusiastically received. Her voice is rich and full, with a surprisingly beautiful lower register and clear, limpid top notes that fascinated her audience, which quickly responded to her vocal and personal charms.

Miss Chagnon sang at the Extension Luncheon given by Mrs. E. J. Ottaway, the newly elected national president of the Federation. In addition to a request group of French, German and English songs, accompanied by Mrs. Harry L. Goodbread, Miss Chagnon sang a group of songs by Virginia composers, including John Powell's To a Butterfly, and three songs by Annabelle Morris Buchanan, state president of Virginia, who played the accompaniments.

Peabody Students Prize Winners in N. F. M. C. Contest

Three prizes in the five departments of music represented at the National Federation of Music Clubs contest in Boston were awarded the students of the Peabody Conservatory of Music in Baltimore. The young artists thus honored were Elsie Craft Hurley, soprano; Richard Goodman, pianist, and Howard Mitchell, cellist. All three are advanced students at the Conservatory and have been heard in concerts and recitals at various times during the season. Miss Hurley is a pupil of George Castelle; Mr. Goodman is studying with Charles Cooper, and Mr. Mitchell has been under the guidance of Bart Wirtz during the past year.

Second Audition of Nina Picini's Opera, Zitanella

At Caroline Beebe's studio in Steinway Hall, on June 13, there was a second audition of the Gypsy opera, Zitanella, by Nina Picini. As previously reported in the MUSICAL COURIER, Mme. Picini has never studied composition or orchestration, her opera coming to her as an inspiration.

The Zitanella music was presented by the Misses Winifred Griffin and Henrietta Tighlman, sopranos; J. B. Laster, tenor, and a piano quintet consisting of Maurice Siegel and Herman Goldstein, violins; Giovanni Imperato, viola; Guelmo Gonzales, cello, and Jacques Friedberger, piano. The singers were heard in solos and ensembles, accompanied by the instrumentalists, who also played some of the purely orchestral parts of the opera.

A large and select gathering of press representatives and professionals was much impressed by the melodiousness and spontaneity of the work, which, according to Mme. Picini, is to be performed in its entirety at the Manhattan Opera House, New York City, in the early fall.

Bellmann Pupil Soloist at Prospect Park

At the annual memorial exercises of the American Legion of Kings County, held in Prospect Park, May 26, Celia Schiffirin, lyric soprano, scored a decided success, her voice proving entirely adequate for open-air singing. Miss Schiffirin has been fulfilling a number of engagements recently, among them being one with the St. Ambrose Music Club of New Haven, Conn., and several church engagements. Miss Schiffirin is a product of the Katherine Bellmann studio.

Gallo in Newsreel

Pathe News released a newsreel last week showing Fortune Gallo holding an audition on the stage of the Gallo Theater—with sound!

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BAGBY

From Pathological Technician to Concert Artist

Anita Tully, young and attractive New Yorker, who made her debut in Carnegie Hall on April 8, is having a most unusual and colorful career.

Miss Tully is a native New Yorker, and has received all of her education in the metropolis, both academic and musical. Her first musical venture was the study of the piano, which she began at the age of seven at the St. Law-



ANITA TULLY

rence Academy. The nuns at the academy were the discoverers of Miss Tully's voice. They used to ask her to sing for them, and it is through their encouragement that she decided to seriously train her voice. Then came a period wherein Miss Tully studied with some of New York's most prominent vocal teachers. About six years ago, she had the good fortune to contact with Emil Polak, and it is to him that she attributes her success. When Mr. Polak first heard Miss Tully's voice, he told her that she had the qualities to make an ideal dramatic-soprano.

During the past seven years, Miss Tully has worked to pay for her musical education. She has the title of Pathological Technician and Secretary of the Pathological Department of the Bellevue Hospital in New York. In her work at the hospital, she is regarded as invaluable, and the many doctors and members of the staff are among her most loyal boosters in her musical ventures.

Miss Tully's first public appearance was with the United German Societies of New York at the Wagnerian Festival which was held at the Yankee Stadium on August 8, 1928. On this occasion she sang arias from Tannhäuser and Lohengrin, and received some excellent press notices. Her next public appearance was her New York recital debut at Carnegie Hall on April 8, when the newspapers commented in part as follows: The New York Journal: "Miss Tully has an exceptionally natural organ; genuine power, bright, clear, dramatic quality." The World: "She has the throat and head of a dramatic soprano and in voice, range, strength and quality." The Times: "Her voice is a powerful soprano of wide range." At the time of both of the above appearances, the newspapers throughout the country gave Miss Tully columns of publicity telling about her unusual career and praising her for her courage to work in the Morgue while training for a professional career. Miss Tully's most recent public appearance was on April 20, when she sang at the Hotel Astor in New York at a testimonial dinner that was given to Dr. William Schroeder, Jr., the Commissioner of City Hospitals.

Miss Tully has been invited to sing abroad this summer, but her work at the hospital and her activities in preparation for her early fall recital make it impossible for her to accept. Her present plans call for a recital in New York in October or November and another in the early spring of 1930.

Madge Daniell Pupils' Engagements Continue

Lucy Lord, soprano, was soloist at a dinner dance given for Flower Hospital recently. Roxy introduced the artists, among whom were Pasquale Amato, Paul Devon, Genia Zielinska, Mary McCoy and Keith McCloud. Miss Lord has also been engaged for a commercial hour over WABC, The Checkered Taxi Hour, and also Littman's. Daisy Brown, soprano, is featured over WMCA with Roemer's Homers Radio Gang.

Lucille Arnold sings over WEA, and Walter Turnbull, baritone, was soloist for a banquet held by the Dutch Reformed Church at High Bridge, where he is soloist; he sang The Holy City by Gaul on June 2 at the same church. Muriel McAdie, soprano, was soloist on May 12 at St. James Church, Elmhurst, L. I., and Lucille Arnold was engaged to sing at a memorial service for the president of the Eastern Star at Masonic Hall, Jackson Heights, May 23.

Edwina Sievert and May Sievert, mother and daughter, were soloists at Elks Hall, Weehawken, N. J., on May 22; May Sievert is a former San Carlo Opera singer and is working with Madge Daniell on repertory and voice. Catherine Gallomere, who has just finished twenty weeks in vaudeville, has returned to work on her voice this summer.

All of Madge Daniell's pupils are taking advantage of her diction class recently formed for radio and Vitaphone pupils as she, herself, has had experience in radio work, being one of the pioneer singers at Bedloe's Island when radio was still in its infancy.

Diction is one of Madge Daniell's pet hobbies, and she has made an intensive study of it. Her pupils who broadcast are highly praised for excellent voice placing and diction. Many other pupils are with musical shows and in vaudeville. Harold Hennesey writes that he sang on the RKO Hour in

Atlanta, Ga., for Keith Albee, while on tour in vaudeville with The Three Musketeers. Frieda Moss, soprano, sang for Pythias at the club on May 30, at a Memorial Day service for the Departed Knights of Pythias.

Klein School of Music Notes

Students of the Klein School of Music, Evelyn L. Klein, pianist-director, were presented in recital at the school at Harvey, Ill., on May 24. Those participating were Norma Reid, Irene Rowanek, Bessie Barbel, Emily Yudeik, Lillian Uadeik, Aimee Marie Haines, Marcella Yudeik, Marie Wujastyk, Mary Timms, Gertrude Roeder, Mildred Cech, Elizabeth Larsen, Amy Guild, Anne Chohrek and Arlene Taylor. Miss Klein assisted at the second piano. Miss Klein is also a member of the faculty of Block School of Music of Chicago.

Church Position for Shaw Pupil

Martha Roberts of Altoona, Pa., has been chosen soprano soloist at the Sixth United Presbyterian Church, Pittsburgh, for next season. Miss Roberts is a pupil of W. Warren Shaw, having studied with this well-known vocal teacher at the University of Vermont Summer School last year, and again continuing her training there this summer.

Arthur Warwick Pupil in Recital

Recently, at the New York studio of Arthur Warwick, Louise Scribner, one of his artist pupils, gave a program be-

fore an enthusiastic audience which seemingly enjoyed every minute of her playing. She featured the Beethoven Sonata, op. 31, No. 3, which was performed with artistry. Her Debussy numbers were played with grace and charm, and the Brahms Rhapsody in B minor with real vigor. Miss Scribner has all the fundamentals of a promising young pianist.

DeSylva, Brown & Henderson Songs Featured in Weekly Radio Series

The close of the concert season does not mean a cessation of activities on the part of the recital song department of the music publishing firm of DeSylva, Brown & Henderson, whose songs are proving to be as much in demand during the summer months as in the winter.

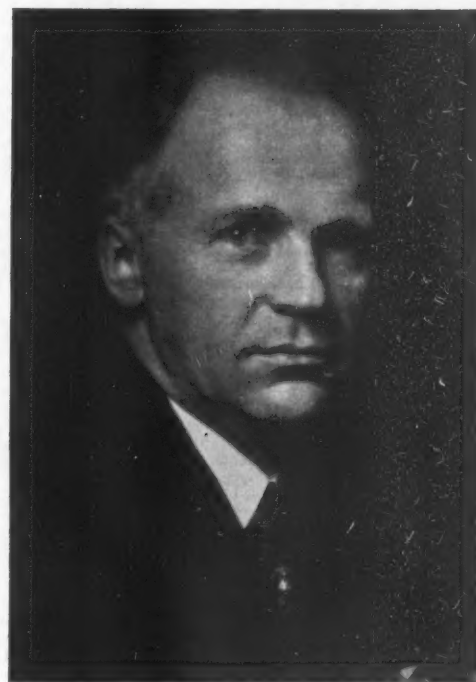
Leo Edwards, manager of the recital song department, and George Dilworth, sponsor of the Salon Singers and other well-known singing units of mixed voices, recently completed arrangements for a series of weekly coast-to-coast hook-ups over the National Broadcasting Company's system of stations, to feature DeSylva, Brown & Henderson songs.

The first was given June 14, when Geoffrey O'Hara's master song Guns was heard. Other numbers to be broadcast on these occasions include Charles Wakefield Cadman's Our Little Dream; Lily Strickland's Honey-Babee; Oley Speaks' Love's Like a Rosebud, and John Steel's Sunshine of Roses.

BACHAUS

and the Paris Critics

TO play from memory the thirty-two sonatas of Beethoven is in itself a colossal feat, for the 500 pages contain 121 different movements in varying rhythms and styles. But when Wilhelm Bachaus played the thirty-two sonatas in six recitals within the space of two weeks the critics of Paris were so full of admiration for the interpretive ability of the pianist that no mention was made of the memorizing of such a complex and bewildering mass of notes.



Le Journal said: "This excellent pianist seems by his traditions, culture, style, and the trend of his thoroughly ripened mentality, to be close to the spirit of this music, to the service of which he brings a technique so perfect that one forgets it."

Le Figaro of April 29 and May 10 said: "Wilhelm Bachaus proved himself worthy of this magnificent task. The name of this artist in Paris will remain associated with memorable performances which are so rare that fortunately they cannot pass unnoticed. . . . Wilhelm Bachaus finished without faltering the cycle consecrated to the thirty-two sonatas, remaining in close communion with the master's thought, giving to each page its contrasts and variety of accents. One can only repeat one's self and render homage to the worth and probity of this authoritative musician."

According to *L'Oeuvre* of April 19, "Beethovenites were plunged into the fifty-ninth beatitude."

Excelsior's comments on two recitals were: "It has been said that this triumph of 'Wilhelm Bachaus' is one of honesty. Nothing is truer. For all of us no

finer instruction exists. . . . All,—artists, public, and critics,—with unanimity agree that none was more worthy than he of this noble mission which demands for its accomplishment untarnished purity."

L'Action Française of April 19 found that "like all true virtuosos he seems alone when at the keyboard as if playing to a very dear friend. This artist reveals to us the Rhenish Beethoven filled with tenderness and day dreams of Teutonic civilization and without other weapons than fervent convictions and a noble simplicity. Bachaus permits no cleverness to blind us and no racing to astonish us in his style. But we marvel all the more deeply at the correctness of his accents, his finish, and the perfect balance of his pianistic powers. A rare feat was that of Bachaus' in conquering his hearers by purely musical means."

La Liberté of May 14 said: "Bachaus mounted on full wing to the apotheosis of the Beethoven cycle in his interpretations of the great last two. The sobriety of expression and nobility of style of this flawless interpreter had a magnificent result really filled with beauty."

(Translations by Clarence Lucas)

Chicago Enjoys School Commencements

Programs Prove Very Interesting—Other Notes

CHICAGO.—June is the month of weddings, anniversaries and graduations. This week and last the principal music schools in Chicago presented many talented students at their commencement concerts; and it would be quite interesting if those schools would get together and challenge one another in a battle of talent—a competition between the pupils of the various schools. Such a contest would be as interesting to musicians as baseball and football are to those who follow those sports, and it would give students just entering the musical field an opportunity to compete for a cash prize. If ever the schools should get together and decide to hold such a contest, this office of the *MUSICAL COURIER* will not only give its full support to the competition, but will also consider offering prizes.

BUSH CONSERVATORY COMMENCEMENT

The hot wave that visited Chicago during the week did not seem to disturb the innumerable friends of Bush Conservatory who assembled en masse at the Murphy Memorial Auditorium on June 18 for the commencement and spring concert.

The Bush Conservatory boasts one of the best student symphony orchestras, which, under the efficient leadership of its conductor, Richard Czerwonky, gave a fine account of itself in the Coronation March from Meyerbeer's *The Prophet* (which most auspiciously opened the concert); excerpts from Herbert's *Natoma*; Grieg's *Heart Wounds* and *The Last Spring*; a group by Czerwonky—*Humoresque*, *Ein Liebestraum* and *Air de Ballet*—and Elgar's *Pomp and Circumstance*, which concluded the program.

Four soloists, artist students of the school, appeared on the program, and each one deserves special mention. George Swigart, who plays among the first violins in the Bush Conservatory Orchestra, played the Saint-Saëns Introduction and Rondo Capriccioso. Alicia Appelman made quite a hit with her playing of the Chopin F minor Piano Concerto, as did Edward Otis, in the Eri Tu aria from Verdi's *Masked Ball*.

The "stunt" of the evening, however, was the directing by a young lady who bears the name of Marusia Bilyk of the orchestra in Weber's *Oberon Overture*. The honor of conducting the orchestra on this occasion was awarded Miss Bilyk as the winner of a contest in the conducting class of Richard Czerwonky. To conduct an orchestra might not be looked upon as such a remarkable feat. Many students know how to beat time, but very few could read the overture as did Miss Bilyk. She got every ounce of vitality out of her players, and gave evidence of an intimate knowledge of the score. It was conducting of the first order that she accomplished, and the ovation she received at the conclusion was richly deserved.

The awarding of certificates, diplomas and degrees was made by President Edgar A. Nelson. Here is an all-around musician who also knows how to talk—one whose every statement carries conviction and truthfulness. Mr. Nelson does not exaggerate; he quotes facts and does not try to embellish any situation. Thus, we were very happy to hear that the graduating class this year is the largest in the history of the school. There were one hundred and twenty-eight graduates from twenty-four states in the Union in the 1929 class—an exceptional showing, of which the Bush Conservatory may justly feel proud. President Nelson's address was, we believe, the shortest on record, but what he said was to the point; he explained some of his own ideals and those of the school he so well directs; he spoke to the students as a father and as a friend and

thanked the graduating class for their gift to their alma mater in the presentation of furniture for the reception room of the school. It may also be mentioned here that this custom of leaving a present to Bush Conservatory by the graduating class is not a new one, as in the last quarter of a century or more this token of appreciation has been tendered the school by its graduates.

Before concluding it may be added that President Nelson, who is also conductor of three large Chicago choral organizations—the Apollo Musical Club, the Sunday Evening Club and the Marshall Field Choral Society—is a very serious educator, one who takes a sincere and personal interest in the welfare and progress of the students at the Bush. It may also be stated here that Richard Czerwonky, who conducted the concert, has been a pillar of strength in the school, not only because of the fact that his classes are well attended, but also for the talent he has brought forth from his violin and conducting classes. The Bush Conservatory Symphony has done wonders under his direction and the artistic growth of the school has grown by leaps and bounds in the last few years. Bush Conservatory is not the largest school in Chicago, but is one of the best in the land. It well deserves the patronage of serious students.

CHICAGO MUSICAL COLLEGE COMMENCEMENT

The Auditorium was packed from pit to dome for the sixty-third annual commencement concert and exercises of the Chicago Musical College on June 19. Many distinguished guests and friends of the school were recognized in the audience, and among the out of town visitors were Elbert L. Carpenter, president of the Minneapolis Orchestral Association; Arthur J. Gaines, business manager of the same organization, and Henri Verbrugghen, conductor of the Minneapolis Orchestra. The last named received, on this occasion, the honorary degree of Doctor of Music from the Chicago Musical College, which school, as Vice-President Rudolph Ganz so well stated, by honoring Verbrugghen, also honored itself.

Commencement concerts at the college bring forth not only very fine talent, but annually some novelty is introduced. This year the big attraction was, of course, the playing of the Bach Concerto in C for three pianos and strings by three of the foremost pianists, Rudolph Ganz, Edward Collins and Moissaye Boguslawski, all teachers at the school. The orchestra, under the direction of Leon Sametini, gave as fine accompaniment as could be desired, and the nobility of the Bach music was fully brought out by the leader, his orchestra and the soloists.

Carl Busch, the eminent composer and conductor, and Henri Verbrugghen stated to the writer that Sametini is a born conductor, and in addition to this he has knowledge and experience. The judgment of those two fine musicians is endorsed by this humble writer, who finds Sametini a first class conductor and a drillmaster second to none, as under his guidance the orchestra has reached a position that adds glory on the Chicago Musical College. As a matter of fact, Mr. Sametini and his orchestra must be singled out for their superb work. They upheld the artistic standard of the school and made the evening's performance most interesting. Not only was their solo work efficient, but the accompaniments they gave the soloists left nothing to be desired.

The program opened with the Brahms Academic Festival Overture. Then came Leonard Gay, talented pupil of Edward Col-

lins, and winner of the Lyon & Healy grand piano prize. The young man's playing of the Saint-Saëns Africa fantasy for piano and orchestra justified the wise decision of the judges a month ago at Orchestra Hall. Lorena Anderson, soprano, pupil of Herbert Witherspoon, who in competition had won a Lyon & Healy grand piano, sang even better than at the competition the Ah Fors e lui from Verdi's *Traviata*. Lillian Rehberg, pupil of Alfred Wallenstein, played the roco Variations by Tchaikowsky in the manner of a full-fledged artist. Here is a student who gives great promise for the future. Then the orchestra played Chabrier's Spanish Rhapsody, after which the Reverend Gardner A. MacWhorter made the invocation.

Herbert Witherspoon, president of the school, was scheduled to make the address, but as he was suffering from laryngitis the address was made by one of the vice-presidents, Rudolph Ganz, whose clear delivery and strong remarks made a deep impression on the audience and on the graduates. After the conferring of degrees, the program was continued by Sam Raphling, pupil of Edward Collins, and winner of the Steinway grand piano prize. He gave a brilliant performance of the Blanchet Concertstueck. He was followed by Max Cahn, pupil of Leon Sametini, who played the first movement of Saint-Saëns B minor Concerto, with which, at Orchestra Hall, he recently won an old violin from the Lyon & Healy collection. The final number, the Bach Concerto, has already been mentioned.

Besides conferring the honorary degree of Doctor of Music on Henri Verbrugghen, the Chicago Musical College bestowed the same high honor on W. Otto Miessner, composer, lecturer, teacher, author and educator of renown.

It is impossible in the allotted space to dwell on the able address of Vice-President Rudolph Ganz, but later in the season it will be our privilege to run his remarks in these columns; also the address that President Witherspoon had prepared but was unable to deliver. At this time suffice to say that the concert was most interesting, that the high standard of the school was upheld by all the participants and that Carl D. Kinsey was congratulated on the manner in which the concert was presented at the Auditorium. Much valuable information was contained in the program regarding the prizes for next season, the free fellowships offered by the school, the next season's schedule of recitals, symphonic programs, operas and plays to be given publicly and the list of summer master school recitals that began at Central Theater, the home theater of the Chicago Musical College, June 23.

CHICAGO COLLEGE OF MUSIC COMMENCEMENT

At its thirty-fourth commencement exercises and concert at Orchestra Hall on June 19, the Chicago College of Music had the assistance of forty-five members of the Chicago Symphony Orchestra, under the direction of Karl Reckzeh, vice-president of the school. Esther Harris, president of the College, has a knack of bringing out unusual talents at an amazingly early age and presenting them in public recital and with orchestra. Each season many youngsters from her studio are heard publicly and receive the eulogies of the public and press, and a number of Miss Harris' former students are making names for themselves in the professional field.

Some twelve students presented the commencement program in a manner which reflected the fine work being done at the College of Music in all departments, and demonstrated that not only are remarkable youngsters developed along serious musical lines there, but that advanced students are equally well trained. Seven pianists alternated with five vocalists on the program, all

distinguishing themselves, and incidentally their teachers, by their fine work. The pianists were, Adele Liebman, playing the first movement of the Mozart D minor Concerto; Elizabeth Hoppe, one movement of the Godard A minor Concerto; Sophie Glick, who presented the first movement of the Pierné Concerto in C minor; Stella Vogel, who performed the Liszt E flat major Concerto; Sylvia Siegel, whose offering was the Rimsky-Korsakow Concerto in C sharp minor; Harriet Mason, who played the second and third movements of the Grieg Concerto, and Mildred Waldman, whose remarkable performance of the second and third movements of the Saint-Saëns C minor Concerto startled her listeners and closed a program that was one of the most brilliant ever presented by the Chicago College of Music.

Edith Winer, the first vocalist of the evening, sang the Nobles Seigneurs from Meyerbeer's *Les Huguenots*, and she was followed by Meta Meyer, whose interpretation of the Suicidio Aria from *La Gioconda* won her the applause of the listeners; William De Veny revealed a splendid high baritone in the Vision Fugitive aria from Massenet's *Herodiade*; Adelaide Pletka's vehicle was the Pace, pace mio Dio from *La Forza del Destino*, and the last vocalist of the evening, Aili Karjalainen, sang Elsa's Dream from *Lohengrin*. None of these numbers are child-play and that these students accomplished such fine results in them speaks well for the excellence of the vocal department at the College.

The only member of the faculty taking part in the program was Misha Livshutz, violinist, who played in true artistic fashion one movement of the Tchaikowsky Concerto and unwisely added an extra number to a program already too lengthy.

An unusually well thought-out and far-reaching speech was made by Isadore L. Buchhalter, dean of the school, who also presented the degrees, diplomas, medals and prizes to the large class.

AMERICAN CONSERVATORY PUPIL WINS FEDERATION PRIZE

Betty Dando, soprano, pupil of Elaine de Sellem, at the American Conservatory, was awarded first prize of \$200 in the finals of the student division of the national contest conducted recently by the National Federation of Music Clubs in Boston.

AMERICAN CONSERVATORY COMMENCEMENT

The American Conservatory of Music held its forty-third commencement exercises and concert at the Auditorium Theater on June 20. The Chicago Symphony Orchestra minus three or four members played the accompaniments under the able direction of Adolf Weidig, one of Chicago's foremost musicians.

If it were not that the names of the teachers of the successful pupils heard on this occasion had been omitted from the program by the management of the American Conservatory, this review would deal especially with those men and women responsible for the high standards of the conservatory.

Karleton Hackett, eminent critic of the Chicago Evening Post, distinguished vocal teacher and one of the directors of the American Conservatory, in his well-delivered address to the graduates, stated "We have maintained this year the standards of the school." The writer takes exception to Mr. Hackett's statement, as in the thirty years that we have witnessed the commencement concerts of the American Conservatory we have never before heard such talent. Thus, without overpraising we can truthfully state that the standards of the conservatory today are higher than ever before in its long and successful career.

The American Conservatory's success is due to its president, John J. Hattstaedt, to his associates and to the loyalty of the teachers and pupils towards the institution. Jeal-

(Continued on page 17)

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Berlin

(Continued from page 5)

bretto. The music, on the whole, is entirely unoperatic in character being utterly devoid of dramatic qualities. The lack of proportion between the light libretto and the heavy, complex music is so great that the opera seems to be without a style of any kind. Yet from a purely musical point of view, Hindemith may be credited with many witty and original ideas, which might be better appreciated were they not wasted on such poor dramatic stuff. As it is, with all the virtuosity displayed in the score, the final result is altogether unsatisfactory for listeners with a high artistic standard.

GRETE STÜCKGOLD IN THE BATH

The performance was most carefully prepared by Klemperer, and deserves to be called brilliant. The difficult ensembles and choral cantatas were sung with the utmost precision. Grete Stückgold in the bath-tub was of course the chief sensation, but those visitors who had expected too much visible delight were somewhat disappointed. The singing was as good as could fairly be expected with such difficult, unvocal writing. Besides Grete Stückgold, Fritz Krenn, Erik Wirl and Sabine Kalter distinguished themselves. The effectiveness of the mise-en-scene was due to Ernst Legal.

There was considerable applause at the premiere, and Hindemith, Klemperer and the singers had to respond again and again to the calls of the public. Experience has taught, however, that the success of a premiere is by no means identical with the success of a piece in the long run.

Dr. HUGO LEICHTENTRITT.

Paris

(Continued from page 6)

singers telling the story in a sort of glorified recitative.

—AND ONE BY RIETI

The third ballet, Le Bal, with music by Vittorio Rieti, stage decorations and costumes by Giorgio de Chirico and the choreography by Georges Balanchine, was musically the weakest of the three. To the eye

the work was enchanting in its purity of line and color. And to the great delight of the audience, Anton Dolin, one of the greatest of dancers, who left Diaghileff two years ago, has come back. His is a valuable asset to the organization, for none can excel him in beauty and technic.

In striking contrast to this company is Argentina, who is filling the Opera-Comique every night with her Ballets Espagnols. Her opening bill contained the Triana of Albeniz with modern stage settings and wonderful costumes, a mass of color and movement. In the new bill she gives Juerga, with music by Julian Bautista. The stage decorations and costumes are by the extremely talented Manuel Fontanals.

N. DE B.

Bach Preponderates in Huss Pupils' Recital

A group of Mr. and Mrs. Henry Holden Huss' intermediate and artist-pupils gave a unique and interesting program on June 9 at the Pythian Temple, with the assistance of a string ensemble. A dignified opening number was the first movement of the Bach D minor concerto for three pianos, beautifully played by William S. Craig, Betty Bayne and Jeanette Weidman. They were accompanied by a string quartet composed of Philip Ingema, Dorothy Mosbacher, Frieda and Rose Olsher (the first three players being pupils of George Porter Smith). This masterpiece was not played in the usual cut-and-dried, stiff, so-called "classical" Bach manner, but had light and shade and a certain amount of artistic flexibility and real feeling, under Mr. Huss' artistic guidance. The Bach-Saint-Saëns Bourree was sympathetically interpreted by Jeanette Weidman.

Besides the Triple Concerto of Bach, William S. Craig distinguished himself by a noble performance of the first movement of Bach's Italian Concerto, and the Schumann Concerto which served as a fitting finale to the concert. Oscar Schlossberg's vivid, dramatic playing of the Erlking, Schubert-Liszt, and the effective Huss Valse and Mazurka was a decided success; this talented youth, with Viola Steimann and Dorothy Steel's able assistance, gave his own recital on June 1 in the Steinway Building. Betty Bayne showed real interpretive ability in the difficult Chopin C sharp Scherzo.

Dorothy Steel, artist pupil of George



MR. AND MRS. HENRY HOLDEN HUSS

Porter Smith, played with dignity and beautiful tone the first and second movements of Bach's A minor Concerto, accompanied by the Beethoven String Ensemble under the able direction of Mr. Smith. Ira Karganov's decided flair for brilliancy had an appropriate vehicle in the black key etude of Chopin.

On the vocal side, Viola Steimann displayed a voice of volume and warmth, singing with pure tone in an Old English Song and the charming It Was a Lover and His Lass. Irene Nasadoski sang with the finish of a really mature artist; in the difficult Voi dolce Aurette, of Haendel, Haydn's

buoyant Mermaid and Grieg's Sunshine Song there were noticeable great freedom of voice production, distinct enunciation in the English texts, excellent Italian diction, and a ravishing tone quality throughout. She did great credit to Mrs. Huss, who has been her only teacher during five years. Gertrude Folston, Vera Cotte and Kate Shub gave good account of themselves, showing poise in deportment, a free tone, and musical quality in their interpretations.

A large and discriminating audience enjoyed the varied program to the full, and tried to extort encores, which were however, withheld.

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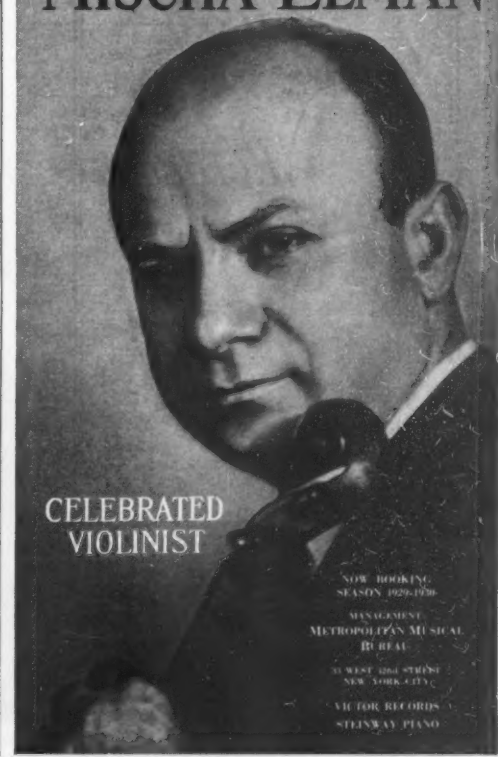
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Notwithstanding the fact that he has completed many University courses in both music and education and that he has studied piano pedagogy, interpretation and technic privately under distinguished teachers, William O'Toole asserts that he considers his work under Frederick Schlieder to be the most important part of his musical education. He is attempting to secure for the pianist the same spontaneity in the use of technical resources that Mr. Schlieder secures in the creative use of harmonic resources. He believes in



WILLIAM O'TOOLE

the dual and simultaneous training of ear and muscle upon rhythmic and dynamic principles—in short, that it is possible to fuse technic and expression in all stages of pianistic progress. He believes, however, that inasmuch as piano playing is physical motion it must be based upon physical law, so that a scientific background is necessary in the creation of a successful technic. He believes, further, in building the technic of each pupil according to his needs and according to his ability to assimilate it—upon a psychological rather than a logical order of exercise.

He states that his own experience in teaching children has convinced him that it is not necessary for the child to go through a prolonged period of training before he can begin to produce art, either creatively or interpretively. He cites the work of Prof. Cizek of Austria in teaching children drawing and painting and that of Prof. Mearns of New York City in teaching English as proof of the possibilities when methods do not cramp, or render abortive, the creative effort. Mr. O'Toole, however, does not specialize in giving instruction to children but rather confines his pedagogic work to teachers' courses only.

**Marion Claire and Henry Weber Fly to Keep
Berlin Engagement**

After their arduous season with the Chicago Civic Opera, the beautiful and gifted Marion Claire, and her husband, Henry Weber, conductor, had a belated honeymoon, when they sailed for Berlin on the SS. Albert Ballin.

Friends and admirers of the singer in the East converted their suite into a veritable bower of flowers. They were guests at the captain's table, and during the voyage Miss Claire gave a recital for the Seamen's Fund, which aroused such enthusiasm that she was the recipient of many flowers and other gifts.

A terrific storm at sea which lasted three days, delayed them twenty-four hours, which was a serious matter for the gifted soprano as she was scheduled for a rehearsal of La Boheme at the Staats-oper the day after landing, and was to sing the role of Mimi the following night. However, through the kind offices of the captain, arrangements were made by cable and the ship docked at Cherbourg, one of the officers accompanying them to Paris. There they boarded a twelve-passenger tri-motor plane, making the eight-hour journey in ample time for her rehearsal. In addition to her appearance in La Boheme (in which she won conspicuous success in Chicago, by the way, duplicating her success of last year), Miss Claire will appear as Elsa in Lohengrin; Nedda in Pagliacci and in Cosi Fan Tutte.

Mr. Weber is scheduled to conduct some performances at the Staats-Opera as well as some symphonic concerts.

Final Concert at the Harcum School

The annual concert given at The Harcum School in Bryn Mawr, Pa., on June 6, was an impressive ending to the year's efforts on the part of both students and teachers. The program was made up of selections for the piano, violin and voice, representing the work of Edith Harcum, George Boyle, Pearl Boyle, Germaine Bentz, Piano; Mischa Mischa-koff, violin; Philip Warren Cooke, voice.

The piano numbers were delightfully varied, including pieces of Mendelssohn, Schumann, Chopin and Brahms, and, from the modern school, Scriabin, Debussy, Rachmaninoff and Philipp. The playing was excellent, all of the students showing a musical understanding and feeling that was far above the average youthful performer. The musicianship prize was awarded to Ellen Dannenbaum, who contributed Poems I and II by Scriabin. She played with grace and finish and with a maturity of interpretation that was most interesting. The improvement prize went to Janet Smith, who offered the Fantasie by Chopin.

A charming variety was given to the program by the voice and violin numbers, and the audience was most enthusiastic in its appreciation of the splendid results which every student had attained from her year's work.

Paul Stassevitch Sails for Europe

Paul Stassevitch, well known violinist and member of the faculty of the David Mannes Music School in New York, sailed for Europe last week. While abroad he will visit Germany, Russia, Norway and England.

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GEORGE ROBERTS,

pianist, coach and composer, on his way for a ride on his Kentucky thoroughbred, Prince. Mr. Roberts is enjoying a few weeks' vacation before leaving for Ravinia with Florence Macbeth, who is engaged for her fifth consecutive season with the Ravinia Opera Company.



GRACE CORNELL,

photographed at Amsterdam just as she was starting on her air trip from Amsterdam to Berlin. The internationally known young dancer is spending the summer in Germany, preparing new numbers for her program for her second American season, opening in New York in October, under the management of Julia Chandler.



GEORGE MIQUELLE,

distinguished solo cellist of the Detroit Symphony Orchestra who has been acclaimed as an artist and musician of the first rank. Last March, Mr. Miquelle gave an exceedingly successful recital in Detroit, also on several occasions appeared as soloist with the orchestra and in chamber music concerts.



VIENNA'S LATEST MONUMENT

To the music of Viennese Waltzes, played by the Vienna Symphony Orchestra, under the direction of Franz Schalk, a monument was unveiled at Vienna to the memory of Alexander Girardi. It was Girardi, Viennese idol of the eighties, who created the leading roles in many of Johann Strauss' operettas. In the years preceding his death (1818) Girardi turned to the dramatic stage and became one of the greatest German-speaking actors.



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in the new Sherman Square Studios. Realizing the importance of permanency in the matter of the studio problem on Manhattan, Mr. and Mrs. James G. MacDermid, the well known composer and vocal teacher have concluded arrangements for a studio apartment in the new Sherman Square Studio Building and are already installed in their new quarters.



MEET DOCTOR JOHNSON.

The honorary degree of LL.D. recently was bestowed upon Edward Johnson, celebrated Canadian tenor of the Metropolitan Opera Company, at the University of Western Ontario, at London, Ont.

JOSEF LHEVINNE

(center) with his five pupils who made successful debut recitals in New York during this season. They are (from left to right) Angelica Morales, who was heard at Carnegie Hall on February 20; Ethelyn Dryden, Town Hall, February 15; Harold Triggs, Town Hall, November 27; Teri Joseffy, Town Hall, February 8, and Adele Marcus, Town Hall, February 25.



Lattuada's Don Giovanni Has Popular Success in Naples

Schipa Acclaimed in L'Elisir d'Amore—Milan Applauds Successful Traveling Opera Company—Marinuzzi Conducts Opera in Florence

MILAN.—A new Don Giovanni has had its premiere at the San Carlo in Naples. It is by young Felice Lattuada, the Milanese composer whose Preziose Ridoie had its premiere at the Scala during the past season. Despite the dan-

gers besetting any composer courageous enough to reset the famous story, the opera came off all right.

But the libretto is very different from that used by Mozart, and, beyond its name, has little in common with the great masterpiece. The famous libertine remains the same blackguard, but without any of the Mozartian redeeming graces. He is bad all through, and has no sense of humor. Nevertheless, the work had a real success so far as public approbation went, but one is inclined to the opinion that, like the previous opera, it is a little too facile. Moreover, too much faith cannot be placed in the judgment of a Neapolitan audience. While the Italians undoubtedly have a flair for operatic music, they are not, on the whole, nearly so well educated musically as the northern races and I incline to believe that the work would find a different reception elsewhere. The interpretation was entrusted to Maestro Salfi, who had the assistance of such fine artists as Tacani (as Don Giovanni), Rosina Torri, Leone Paci, Maria Castagna, Anna Appoloni, and Corrado Zampelli.

RIOTOUS ENTHUSIASM FOR SCHIPA

A great success was won by Tito Schipa in the same theater in the old Donizetti opera, L'Elisir d'Amore. It was in the San Carlo of Naples that the tenor first made his big success. On this, the occasion of his reappearance, the enthusiasm was riotous. After the Furtiva Lagrima, the applause lasted a quarter of an hour, so insistent was the demand for an encore. But in the old theater encores are interdicted, and at last after many resigned and sorrowful gestures of the great tenor, the performance was permitted to continue.

The Scala season, of course, is over, but before recording the annual cessation of all operatic activities in Milan a word must be said about a little company of actor-singers, which, under the artistic direction of the ex-tenor Marcello Govoni, gave a short season of some ten revivals, all of which proved to be most enjoyable. The financial and artistic success of this little band which has now gone to Venice, where it is completely booked for the next eight or nine months, is such that a detailed account of its organization will not be amiss here.

RECIPÉ FOR SUCCESSFUL OPERA COMPANY

The company consists of about ten useful principals and four small part singers. There are twenty-five people in the chorus and an equal number in the orchestra. The operas chosen for the repertory are only old masterpieces on which the copyrights have expired, so that the only expense connected with them is the copying out of parts, which, for an orchestra of that size, is a matter of about \$10.

Costumes and scenery for a repertory of six operas can be provided for an amazingly small outlay, so that thanks

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to a little taste and enthusiasm it is possible, with a small capital, to produce operas whose charm and freshness are certain to delight a musical public.

Such operas as Rossini's La Cenerentola, Fra Diavolo, L'Italiana in Algeri, Don Pasquale, The Daughter of the Regiment, to mention just a few, are splendidly adapted to this sort of treatment, and with one or two exceptions were included in the repertory of the Govoni company.

It is now nearly two years since this company started, and it has continued almost without stopping—winter seasons in the cities, and summer ones at the watering places. The singers are nearly all shareholders in the enterprise, and the most complete unity exists between them. There is no jealousy, and the older artists are expected to help the younger ones.

A SUCCESSFUL PREMIERE

There are two conductors, Umberto Mugnai and Napoleone Annovazzi, both very young but very fine musicians. Beyond the operas mentioned above they gave performances here in the Filodrammatici Theater of La Serva Padrona, Il Matrimonio Segreto, Crispino e il Comare, L'Elisir d'Amore, Mascagni's L'Amico Fritz, and (amazing feat), the world premiere of a new opera, La Dodicesima Notte (Twelfth Night). It is an opera by a youth named Guido Farina, who apparently chose to start in where Verdi left off. His score, quite as good as most of the Scala novelties of the season, contained some very interesting passages, and his conception of Shakespeare's comedy was, on the whole, good. He also showed a fairly intimate knowledge of Italian lyrical art, all of the best of the old forms being reproduced in one way or another. Some of the songs of the Jester were charming, and fit for inclusion in a concert repertory. Naturally, from so young a composer it was too much to ask for a finished work of perfectly homogeneous theme, but there is no doubt that, with a cut or two, one or two revisions and alterations, the work will not compare unfavorably with the other operas of contemporary writers. It has one real advantage, moreover, it is singable.

The leading singers of the company have been mentioned in these columns before, but they undoubtedly deserve further mention. They are the soprano De Ferraris, tenors Perulli and Spigalon, baritone Lombardo and the comic bass Paterna. Each one equally fine both vocally and histrionically. With their last two performances of Fra Diavolo, the Milan opera season of the spring of 1929 closed.

One of the greatest treats that has fallen to the lot of Florence lately was Gino Marinuzzi's conducting of La Forza del Destino in the Politeama there. The opera was given in the same way as at the Scala or the Royal Opera: that is to say, there were no cuts, and no one seemed to grieve over the inclusion of much music that otherwise would not have been heard. The honors of the evening were divided between Iva Pacetti, Ebe Stignani, Armando Borgioli, Francesco Merli and Edoardo Faticanti. The orchestra, under its distinguished leader was, with the chorus work, among the most highly appreciated details of the performance.

CHARLES D'IR.

Mme. Gardner Bartlett Commended by Department of State

Mme. Caroline Gardner Bartlett, one of the well-known vocal teachers of this country, went to Europe at the beginning of the late World War and offered her services for hospital work in France. So successful were her efforts in the hospitals for the duration of hostilities that they attracted the attention of people who were jealous of that success and tried to belittle whatever she did. To this end they circulated a report that she was a spy and disloyal to the United States. The rumor was constantly and persistently circulated by those who were determined to prevent her success in whatever she undertook. Finally, the malicious persecution became so insistent that she determined to trace the gossip to its source and went to Washington for vindication. That she was exonerated is proved by the copy of the letter from the Department of State:

Washington, D. C., June 8, 1929.

Madam:

At the request of Judge A. R. Webber and yourself a careful examination has been made of all the files of the Department bearing upon your service in Europe during the war and I am happy to say that there is not the slightest evidence that you were under suspicion for disloyalty. On the other hand there is high praise from several sources for your devotion, and self-sacrifice and intelligent effort on behalf of the wounded both for the period of the war and after the armistice.

I am Madam,

Your obedient servant,
For the Secretary of State:

WILBUR J. CARR,
Assistant Secretary.

Jose Mojica Honored

Jose Mojica, Mexican tenor, of the Chicago Civic Opera Company, was accorded an unusual distinction in El Paso, Tex., while on a recent concert tour. The Pan-American Round Table Society, which includes officials and prominent people from Mexico and El Paso, gave a luncheon for Mojica the first time they have so honored a musician, such honors having been heretofore bestowed mostly upon visiting officials of either nation.

In a very diplomatic talk Mojica stressed the fact that music plays an important part in drawing the people of all races together, and expressed the hope that his singing might help in bringing a closer friendship between the United States and Mexico.

This luncheon was regarded as a recognition of Mojica's outstanding talent. His concert at Liberty Hall was largely attended and enthusiastically received by the Mexican and American residents of El Paso.

G. ROMILLI

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(Continued from page 12)

ousy seems to be foreign among the faculty of this school and also among its students. That esprit de corps has been manifested in many ways, and the motto of this school is no doubt "Together we stand." So to those teachers we address our most sincere congratulations; likewise to John J. Hattstaedt, president; Karleton Hackett, Adolf Weidig and Henriot Levy, associate directors, for what has been accomplished this year at the American Conservatory.

We were really moved when, as President Hattstaedt made his appearance on the stage, all the graduates rose to bow to the head of their school. That spontaneous gesture on the part of the graduates was so reverential as to express better than anything else the loyalty and respect of the student body.

Karleton Hackett's address, to which reference has already been made, was short and to the point, and was delivered with the voice of a singer; that is to say that in every corner of the vast auditorium, which was filled to capacity, not a word was missed, and what Mr. Hackett said no doubt made a strong imprint on the minds of the students, as it registered with one not at all connected with the school. If possible, Mr. Hackett's address will be reproduced in its entirety in a later issue.

We believe that the registration this year at the American Conservatory must have been very large, as the graduating class was the largest in the history of the school. No

one has told us this, but we could judge for ourselves, as we counted some three hundred and fifty students seated on the stage, and boys and girls in caps and gowns were two rows deep across the large stage of the theater.

Regarding the program, little need be added to the praise already set down for those who contributed to the enjoyment of the evening. Several of the students heard on this occasion may well classify as professional; two or three as fine artists, and one already ranks among the best among Chicago musicians. Bernice Royston played the Weber Concertstueck for piano, making a distinct hit. She was followed by John Thut, tenor, who sang the aria Cielo e Mar from Ponchielli La Gioconda. Then came Harold Johnson, who played the first movement of the Saint-Saëns Violin Concerto in B minor, scoring heavily with his auditors. Adolphe Mowschine, who hails from Paris, France, was heard in the Rubinstein D minor Concerto for piano. Winifred Goodman sang most agreeably and intelligently Elsa's Dream from Wagner's Lohengrin. Eddie Gradman scored heavily with his playing of the Bruch G minor Violin Concerto. Warren Edmundson, who had won the honor in competition (like the other students heard on this occasion) to appear on the program, was compelled at the eleventh hour to relinquish his place to another student who came second in the competition. Mr. Edmundson's absence was due to a severe attack of laryngitis. A tenor was billed to sing the Lament from Pagliacci. His substitute, Angelo Ciarella, a baritone, sang the Prologue from

the same opera in a manner that showed the high standing of the voice department. Henry Jackson played the Liszt Concerto in A major in a fashion that deserves more than passing comment, and were it not for the fact that very little has been said regarding the students at this concert and at others of the same type, Mr. Jackson's demonstration of how the Liszt Concerto should be played would be given more space here; his playing was that of a full fledged artist.

To conclude; the piano and the violin departments' demonstration being equally successful as the voice, the standard of every department of the school must necessarily be very high, taking as criterion the students heard on this occasion. JEANETTE COX.

Eastman School of Music Notes

The third of the Eastman School of Music American Composers' concerts this season offered a program of works for symphony orchestra played by an orchestra of sixty players from the Rochester Philharmonic, Dr. Howard Hanson, conducting. The composers represented were Werner Janssen, Bernard Rogers, William Grant Still, Quincy Porter and A. C. Kroeger.

There also were several recent recitals in Kilbourn Hall in the student and faculty series which have aroused so much interest. One of these was by Donald Bolger, pianist, pupil of Ashley Pettis. Mr. Bolger presented numbers by American composers, many of them still in manuscript. A concert also was given by pupils in the composition class of Edward Royce, who presented

a program of their own works, all in chamber music form.

Willa Renard in Recital

Willa Renard, coloratura-soprano and vocal instructor, with studios in New York, who organized and conducted the Catholic Young Women's Glee Club, closed her current season with a delightful program on June 1 at the Catholic Young Women's Club in New York.

The Glee Club made its debut with a repertoire of songs and clearly demonstrated the excellent training that Miss Renard has given them. Assisting Miss Renard on the program were Elizabeth Neusch, mezzo-soprano; Samuel Vine, lyric tenor, and Marquise Aline De Kerosett, lyric-soprano. Several pupils from the Vernon School of Dancing and Dramatic Arts, which is under the direction of Hilda Norton, delighted the large audience with their clever interpretations. Miss Renard's solo numbers were exceptionally well received, and deservedly so as she demonstrated a voice of power and range with beautiful tone and control.

Henriette Michelson in California

Henriette Michelson, concert pianist and a member of the faculty of the Institute of Art, left New York a week or so ago to spend the summer in Carmel, Calif. During the warm months she will prepare several new programs for the coming season. Her next New York recital is scheduled for Town Hall on October 29.

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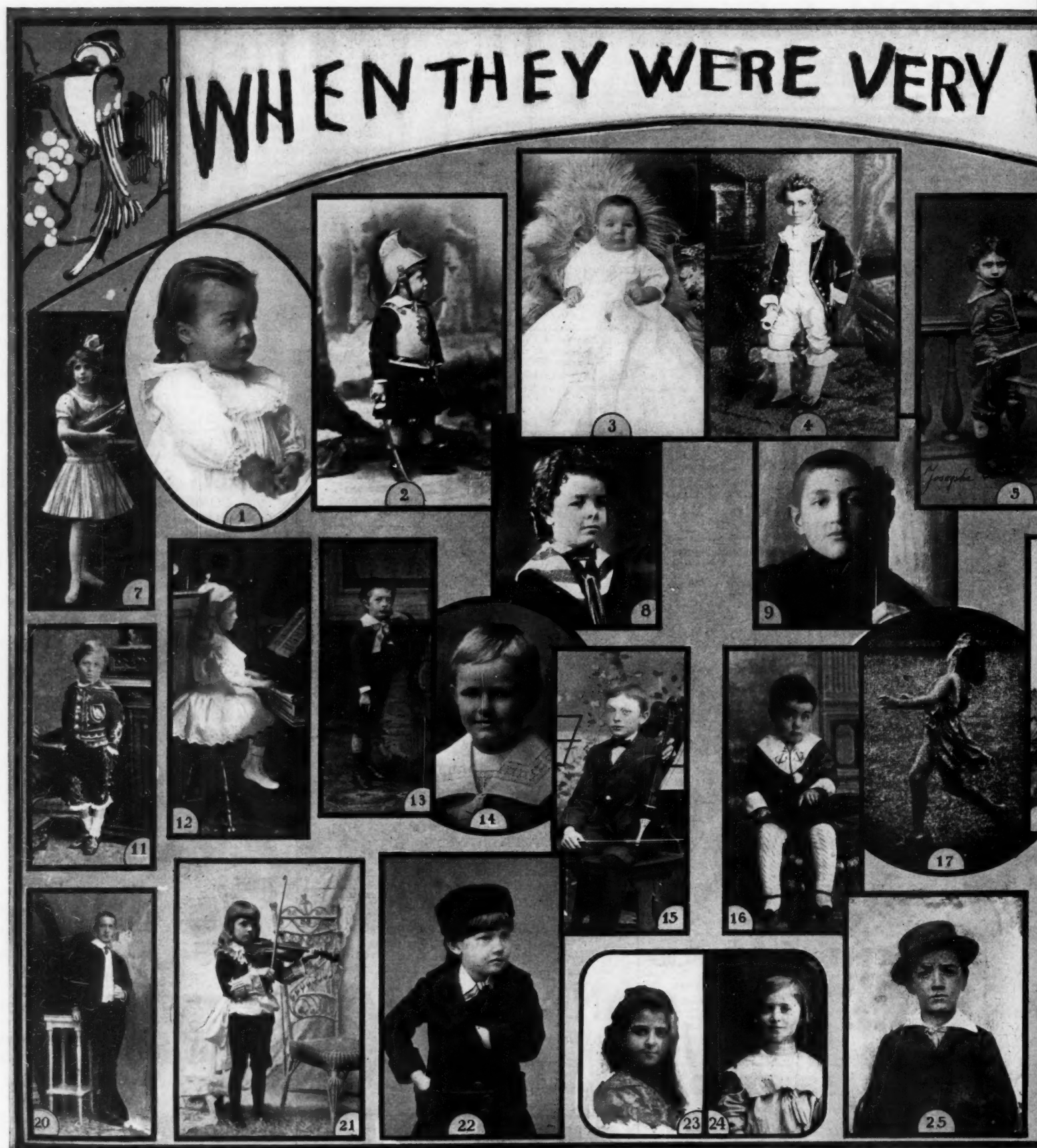
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No. 1—Dorothea Flexer, now contralto of the Metropolitan Opera Company, who then looked as if she took things very seriously.

No. 2—Rudolph Ganz, who as a little boy in Zurich had military ambitions; instead, however, he became a pianist and conductor.

No. 3—Kathryn Meisle, contralto, at the very tender age of four months.

No. 4—Ernest Schelling, whose musical ideals were nurtured even to the point of little Mozart suits, as we see him here.

No. 5—Josef Lhevinne, to whom the sounds of the drum, in those days, were as sweet as those of the piano are to him today.

No. 6—And Rosina, Josef's wife, is known to be the charming and exceptionally talented woman of which her young picture gave promise.

No. 7—Ruth Breton astounded her listeners in Louisville to a point where they called her "the precocious violinist."

No. 8—Lewis Richards, who is today a harpsichordist, looked as though he might attempt the unusual.

No. 9—Gregor Piatigorsky, wonder cellist, whom America is to hear and enjoy next season.

No. 10—Frederick Jagel, who has long been known as possessing a very pure tenor voice—first at St. Paul's Episcopal Church in Brooklyn, and now with Gatti-Casazza's forces.

No. 11—Ernest Hutcheson at the age of five, after having completed his first tour of Austria.

No. 12—Leonora Cortez put in many hours of practise during her early childhood, with the ultimate result that she is known today as an outstanding pianistic talent.

Nos. 13, 14, 15—Bedrich Vaska, Ottokar Cadek and Jaroslav Siskovsky—three very talented boys who were destined to meet and form the New York String Quartet.

No. 16—Fabien Sevitzy, photographed in Petrograd before his first concert. Mr. Sevitzy is now conductor of the Simfonieta.

No. 17—Anna Duncan danced when she was eight and with as much joy as she does today.

No. 18—Yolanda Mero, when she was five, took flights in her swing; today Miss Mero takes musical flights at her piano.

No. 19—Abram Chasins could smile delightfully when he was about three; today he is a celebrated composer.

No. 20—Carlos Salzedo, at the age of sixteen, prize winner and harp graduate of the Paris Conservatory.

No. 21—Francis Macmillen, one of America's own violinists, could play his instrument with ability when Little Lord Fauntleroy suits were becoming to him.

Music Notes From Coast to Coast

Bogota, N. J. An interesting program of piano, violin and vocal numbers recently was given in the auditorium of Hawthorne School by students of the Bogota Music School. Among those taking part in the concert who displayed an aptitude for music was George Heilman, Jr., son of George Heilman, of the advertising department of the MUSICAL COURIER.

Buffalo, N. Y. The Choral Club of women's voices, with its accustomed enterprise, brought for the last concert of this season Hans Barth, pianist, as soloist in a varied program in which he used the harpsichord, the present day piano, and the quarter-tone piano which he had constructed. The chorus sang three groups, under the leadership of Arnold Cornelissen, with Frances Nye at the piano, receiving hearty applause. The concert was given in Shea's Court Street Theater.

The Guido Chorus gave the last concert of the season in Elmwood Music Hall, with Maria Kurenko, soprano soloist, before a highly enthusiastic audience. Pierre Luboshutz was accompanist for the soloist. Lanson Denning for the chorus, which was under the leadership of Seth Clark. The concert was under the direction of A. A. Van De Mark.

One of the largest and most fashionable audiences of the season was in attendance at the concert given by the Wednesday Morning Musical in Hotel Statler ballroom, many of the members of the club taking part in the enjoyable program. Participants in the several eight piano selections were: Patricia Boyle, Kathleen Dunning, Elsie Kennedy, Charlotte Mott, Eva Rautenberg, Clara Schlenker, Althea Wilson, Lucile Wilson. A vocal group comprised Polly Nolen Cherry, Louise E. Sleep, Florence S. Wertimer, Gladys L. Norton, Agnes L. Tullis, Marion N. Paterson, Theresa Lynch, Dorothy Miller, Geraldine A. Ulrich and Beatrice Turner, accompanist. Helen Doyle Durrett and Mildred Laube offered violin and harp duets; trios were played by Elsa Williman, violinist; Hedwig Schmidt, cellist; Althea Wilson, pianist. Isabelle W. Stranahan, mezzo-soprano, with Ethyl McMullen, accompanist, sang a group of French songs with her accustomed artistry. Geraldine A. Ulrich scored success in her Gounod Queen of Sheba aria, with trio accompaniment played by Eva Rautenberg, pianist; Helen Durrett, violinist, and Hedwig Schmidt, cellist.

Edna Zahm, soprano, was heartily welcomed upon her return to Buffalo to act as soloist for the last concert of the Orpheus in Elmwood Music Hall. She had gained much, during her season with the German Opera Company, in poise and grace of stage presence. The warmth and beauty of tone production, artistry of interpretation and musicianly intelligence were outstanding features in the Pagliacci aria and the group of songs in German and English to which she graciously added encores in response to insistent applause and many beautiful floral offerings. Ethyl McMullen's accompaniments were features of enjoyment and she was called upon to share in the enthusiastic applause. The Orpheus did some excellent work in the singing of a number of unaccompanied choruses, especially the songs in German, one of which was repeated in part. Seth Clark conducted, with Lanson Denning accompanist for the chorus. L. H. M.

Long Branch, N. J. The annual rally of the New Jersey Council of the National Association of Organists was held in St. Luke's Methodist Church, here, a large number of organists attending. Reports from various chapter presidents revealed the State to be in a very healthy condition. All the chapters reported gains in membership, Union-Essex heading the list with twenty-two new members. The programs conducted by the chapters covered a wide range, including talks on subjects related to the work of the organist and choirmaster, recitals by members and visiting organists, public services by combined choirs, visits to organ factories, etc. All officers were re-elected for another term, as follows: president, George I. Tilton, Trenton; vice-president, Jane Whittemore, Elizabeth; recording secretary, Howard S. Tussey, Camden; corresponding secretary, Cora Schwenger, Westmont; treasurer, Arthur L. Tittsworth, Plainfield. Miss Whittemore was presented with a set of resolutions, beautifully engraved and bound, which were passed at the 1928 rally, expressing appreciation of her services as president for four years.

At the luncheon, addresses were made by President George I. Tilton, Mrs. Bruce S. Keator, president of Monmouth Chapter and a former State president; Charles T. Stone, superintendent of schools of Long Branch; John H. Houghton, president of the board of trustees of St. Luke's Church, and Charles H. Riddle, director of Sunday School music at that church. Edward A. Mueller of Trenton, president-elect of Central Chapter, acted as toastmaster.

The address of the day was given by Rev. Frank Damrosch, Jr., rector of St. Andrew's Episcopal Church, Newark, N. J., and a member of the New Hymnal Commission of that denomination. Mr. Damrosch urged that organists adhere to the very highest ideals in church music, and illustrated with examples from the new hymnal of his church, dealing at length with plain song and with some of the folk tunes incorporated in the hymnal; his talk was most interesting and illuminating.

At the conclusion of the address, the delegates adjourned to the church and listened to a splendid recital upon the four manual organ by Alexander McCurdy, Jr., organist of the Second Presbyterian Church of Philadelphia; Mr. McCurdy justified his fine reputation, his skillful playing revealing the true artist. At the conclusion of the recital, the convention adjourned, the place of selection of the 1930 Rally being left to the executive committee.

Los Angeles, Cal. The Hollywood Bowl Friday Night Concerts will feature eight Californian artists this season—artists who were born in California or started their musical careers or carried them on in California: Alexander Kissellburgh, Alice Gentle, Marguerite Le Grand, Fritz de Bruin, Alexander Borisoff, Tudor Williams and Otto Ploetz. The policy of "many guest conductors and few soloists" has given way this year to "few guest conductors and many soloists." Other artists are Elly Ney, Robert Schmitz, San Malo, Fisk Singers, Norma Gould Ballet,

Mary Fabian, Barre Hill, Elsa Alsen, Paul Althouse, and Fokine Ballet. Molinari will conduct the first two weeks, Goossens the next four, and Bruno Walter the last two.

Dr. Artur Rodzinski, the new conductor of the Philharmonic Orchestra, arrived in Los Angeles, with his family, two days ahead of the orchestra on the return from its Pacific Coast tour. George Leslie Smith replaces Caroline Smith as business manager, while Mrs. Smith becomes William A. Clark, Jr.'s personal representative in the orchestra management. Great gratitude was expressed to Mr. Hertz for his conducting of the successful concert tour taken by the orchestra.

A new orchestra has made its appearance: The Valley Orchestra at Pomona, conducted by Helen Sanford. Two concerts have been given already and which have attracted much favorable comment from the music critics.

The last of the three concerts of the twenty-fifth Lyric Club season had the assistance of Tania Akounine, violinist, who surpassed her first success with the club, and the Madrigal Octette, whose finished singing was a delight. The club work was up to the high standard which caused it to capture the prize over many clubs from all over the country. Mr. Poulin, who has been the director from the beginning, was presented with a silver scroll, signed by the members, and a signet ring. The last half of the program was given over to local composers: Clokey, Henion Robinson, Warren and Cadman.

Olga Steeb, pianist, and Harriet Henderson, soprano, gave a joint recital at the Biltmore Music Room for the benefit of the musical sorority, Mu Phi Epsilon.

Sherman Hill announces the engagement of Alberto Jonas, celebrated piano pedagogue, for a special teachers' course in Los Angeles this summer.

Mary Lewis, soprano, will open the Behymer artist course next fall.

The musical activities of the Los Angeles playground department, under the direction of Glenn Tindell, have been completed for the first year and show a growth from 762 members at the start to 112,714 members at the close of the year.

John Smallman produced The German Requiem, by Brahms, with the Congregational Church Choir, which was so successful that it will be repeated soon.

George Liebling, distinguished pianist, with Mrs. Liebling, is at the Trinity Hotel. Mr. Liebling is just recovering from injuries received in a fall from a San Francisco street-car last winter.

B. L. H.

San Francisco, Cal. George Liebling, pianist, appeared at the Auditorium of the Women's City Club in recital with Robert Pollak. The assisting artist on the program, devoted to compositions of Mr. Liebling, was Lucille Atherton Harger, mezzo-soprano. This was Mr. Liebling's first public performance since the serious accident he suffered here last winter which kept him confined to his bed in the hospital for several months.

Another delightful artist who has been attracting the attention of fastidious music lovers is Alfred O'Shea, Irish-Australian tenor. Mr. O'Shea gave two successful recitals in San Francisco and one at the Women's City Club of Oakland.

Rose Florence, mezzo-soprano and vocal pedagogue, has issued invitations to an Evening of Song to take place at Sorosis Club. Several of Mme. Florence's advanced pupils will assist her on this program—Laurette Galey Bercut, soprano; Mrs. Arthur W. Ford, mezzo-soprano, and Stephen V. Bowers, Jr., baritone.

In honor of Mr. and Mrs. Emil J. Polak of New York, Mrs. Irwin Kipp McMurray, Mrs. Lowell Redfield and Beatrice Anthony presided over a delightful musicale and tea at the Town and Gown Club of Berkeley. The visitors from the East were greeted by many persons from both sides of the bay whose names figure prominently in social and musical activities. Mr. Polak will conduct a class similar to those that he has had here for the past five years, that is to say, he will coach vocalists in their programs and teach the art of accompanying.

Lawrence Strauss, tenor, has announced that he has been added to the list of artists directed by Recital Management Arthur Judson. Mr. Strauss is one of the most distinguished and successful artists of the West, his activities having taken him East and abroad.

Dr. Humphrey J. Stewart gave a recital at St. Dominic's Church for the Organists' Association. Prior to Dr. Stewart's departure for San Diego, where he now resides and occupies a prominent position both musically and socially, he was for many years organist and musical director of St. Dominic's Church.

In conjunction with its newly formed Women's Auxiliary, the Musicians' Club of San Francisco held its last dinner of the season at the St. Francis Yacht Club. The guest of honor were the members of the Stradivarius Club, which is now appearing at Mills College in a series of concerts. These artists are Wolfe Wolfsohn, Nicholas Moldavan, Alfred Pochon and Gerald Warburg. Alfred Hertz, popular conductor of the San Francisco Symphony Orchestra, is president of the Musicians' Club. He, together with Mrs. M. E. Blanchard, chairman of the women's section, presided over this delightful affair.

Eva Gruninger Atkinson, contralto, has been awarded two distinct honors recently. First, Gaetano Merola, director-general of the San Francisco Opera Company, entrusted her with three important roles for the next opera season in San Francisco and in Los Angeles; second, the National Music League selected her as one of the few Western artists to be placed on their books for national bookings.

Hother Wismer, violinist and teacher, has returned from a vacation in Honolulu. He has resumed his studio work and will be a member of the orchestra during the season of the Summer Symphony Association.

Giulio Silva, head of the vocal department of the San Francisco Conservatory of Music, will conduct a six weeks' summer course from June 3 to July 13. Instruction will be given in classes of three. From July 15 to September 28, also at the Conservatory, Mr. Silva will hold a special course for individual students.

Nathan Abas, first violinist and director of the Abas String Quartet, has been engaged by the San Francisco Opera Association as concertmaster of the orchestra during its season of opera beginning in September.

Frank A. Wickman, California pianist and educator, is visiting here for some weeks. He will speak on piano technique at the State convention of the Music Teachers' Association in July.

C. H. A.

No. 22—Reinald Werrenrath, baritone, who can easily be recognized despite his Cossack suit and hat.

No. 23—Nina Morgana, coloratura soprano, who, way back in the days of 1901, sang at the Pan-American Exposition in Buffalo.

No. 24—Gitta Gradova as she looked when six years old. Time has not robbed her of her youthful self-possession and sense of humor.

No. 25—Georges Barrere, at about the age of twelve, who today is an internationally known flutist and conductor of the Barrere Little Symphony.

No. 26—Sophie Braslau, contralto, whose charming wistfulness was an early indication of her musical nature that has brought her fame.

No. 27—William Simmons, whose combined determination and fine baritone voice have netted him a successful career.



Braun School of Music Notes

The Braun School of Music of Pottsville, Pa., Robert Braun, director, recently gave a program for the Rotary women at the Necho Allen Hotel. A rare treat for the audience was the playing of Mr. Braun, who, though a distinguished pianist, seldom is heard in that region. Mabel Toole, coloratura soprano, was enthusiastically received, as was also the Robert Braun Women's Choral Club, under the leadership of Margaret Dunn.

Members of the faculty and student body of the Braun School have been active this season in concert appearances. In addition to the usual weekly evening of music in the school auditorium, there were many two-piano, instrumental, orchestral and choral programs given by pupils.

The boys' chorus of sixty voices of Cass Township Schools, under the direction of Mary Muldowney, scored a decided success when they sang recently for the Eastern Conference of Supervisors at Philadelphia. Frederick Schlieder, well-known theoretical exponent and writer, gave an interesting lecture, illustrated by improvisation, before the faculty of the Braun School.

At the official opening of the new Children's Home of Pottsville, talented pupils of the Braun School participated in the program. Mr. Braun presented the home with a baby grand piano for the reception room.

A demonstration of the work done by the visuola classes in the Cass Township branch of the Braun School was held on May 1 and 2 under the direction of Florence Stephens. On May 6 Messrs. Braun, Hahn, Doyle and Quine, and Miss

Dunn, of the Braun School faculty, took part in a concert given under the auspices of the Kiwanis Club of Shenandoah for the benefit of the Crippled Children of that city. One of the outstanding musical events in Pottsville was the combined concert given in the Capitol Theater by the Robert Braun Women's Choral Club and the Famous Forty Male Chorus.


Plans are now under way to bring to Pottsville next season, Kreisler, Rachmaninoff and the Philadelphia Orchestra, in concerts to be given under the auspices of the Braun School of Music.

Mrs. Beach Gives Benefit Concert in Rome

Mrs. H. H. A. Beach recently gave a concert at the American Embassy in Rome for the benefit of the Anglo-American Nursing Home. It was a brilliant affair, well attended by prominent musicians and diplomats, and was a splendid success from every point of view. Several compositions by this well-known American composer were included on the program, in which she was assisted by Edwin Alonzo Bartlett, tenor.

Louise Hull Jackson in Recital Prior to Sailing

On June 13, Russell Blake Howe, at his New York studios in Steinway Hall, presented Louise Hull Jackson in a short piano recital. Miss Jackson revealed an excellent tone, commendable rhythm and fine interpretative values. Her conception of two MacDowell selections was especially



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delightful, and the general impression gained was that she is indeed a much talented young woman. The program was concluded with the Liszt etude in D flat.

In 1925 and 26 Miss Jackson studied at the Peabody Conservatory and was also a pupil of Alberta Sauer of Asheville, N. C. She acted as her assistant teacher from 1916-17, also doing some work with Mrs. Crosby Adams.

Miss Jackson taught at the Florida Conservatory of Music in 1917-18 and was associate director of music at Cedar Crest College, Allentown, Pa., in 1919. From 1922 of 1926 she had a private studio in Asheville and from De-

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LOUISE HULL JACKSON,
seated at the Steinway piano used by Paderewski on one of his tours and which is now in the New York studio of Russell Blake Howe. (Portrait by Rappoport Studios)

ember, 1926, to April, 1927, conducted her own studios in San Juan, Porto Rico. Since that time she has been writing publicity for a travel club which takes her to Europe each summer. The work includes free lancing articles to newspapers and magazines. In 1927 she wrote a special story for the MUSICAL COURIER on the Ten Love Letters of Adeline Patti which were found in Porto Rico. This season she appeared in concert with the Lamar Stringfield Ensemble and at two of the Sunday concerts at the Barbizon, New York.

Among those who heard Miss Jackson at Mr. Howe's studio recently were: Rupert Siecom, organist of WOR and WABC and also at St. Thomas' Cathedral; Mme. G. Boatwright, well known educator from Virginia; Sonia Triana, soprano of WEAF; Emma Folger, violinist of Bronxville; Mr. and Mrs. Henry Bove, the latter formerly flutist with the New York Philharmonic Orchestra; Mildred Reid, soprano; and Annie Prague of Riverdale.

During the past season Miss Jackson has been studying with Mr. Howe, devoting her time to research and study in the technic of the piano. While abroad she will continue her work with Isidor Philipp at the Conservatoire de Paris. Miss Jackson plans to return to America in the fall.

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Cleveland's First Annual Festival Proves an Outstanding Success

Morris Gabriel Williams Conducts and Noted Soloists Participate

CLEVELAND, OHIO.—Cleveland's first three-day music festival, which took place on June 17, 18 and 19, was directed by Morris Gabriel Williams, and local choral groups and soloists of national prominence were presented. To say that it was a local artistic triumph is only just, because the ensembles which Mr. Williams presented were thoroughly trained and the artists entered into the spirit of the three-day event and

The composition is one of outstanding and impressive merits, of dignity and expressiveness, with a solid musical foundation, colorfully imagined and appropriately imbued with the Hebraic spirit.

The male chorus also had a large part in the program, among its numbers being the Pilgrims' Chorus and the March of the Men of Harlech. In the performance of Mozart's Gloria in Excelsis and Haydn's The Heavens Are Telling, Mr. Williams again brought out in the chorus a tone of breadth and grandeur, well worked out modulation of voices, a strict adherence to the tempi, and a meticulous regard for the classic phrasing and spirit. Miss Bannerman, in her aria, Pace, Pace, Mio Dio, from La Forza del Destino, and a group of three songs by American composers, displayed a voice of wide range, of ringing vibrancy and warmth of development. She is a former Cleveland and was received with enthusiasm and sincere appreciation. Her voice completely filled the large auditorium, and the softest note and word was clearly heard at the farthest recesses of the hall.

Mr. Werrenrath sang as he always does, in the artistic manner which has been associated with his name during his long career. He is a past master in the art of interpretation and was in particularly good voice on this night. He sang Harry Gilbert's aria, Abide My Love, which was especially composed for him for his appearance at this festival; also, a group by Schumann and Schubert and the ever-popular Road to Mandalay. Mr. Werrenrath was received with genuine pleasure, because he sang most delightfully. The high spot among the orchestral selections was the 1812 overture.

THIRD NIGHT

The third and final night brought forth the High School Chorus, of which Russell V. Morgan is the director. Louise Lerch, coloratura soprano of the Metropolitan Opera Company, was the soloist.

The program opened with the Beethoven Overture to Egmont, performed by the All-High School Symphony Orchestra which later played numbers by Kriens, Tschai-kowsky and Weber. The All-High School Girls' Chorus performed Clokey's Night Song, the High School Boys' Chorus offered numbers by Ashford and Adams, the All-Junior High Chorus gave four numbers, and the All-High School Mixed Chorus reached the climax of fine ensemble work in Rachmaninoff's Glory to God the Father and Sullivan's Long Day Closes.

Louise Lerch afforded much pleasure in two groups of songs and the aria, Depuis le Jour, from Louise. Her choice of selections were so arranged to show the various beautiful qualities of her voice. Her voice is natural, pure, and has an extraordinary ease of execution both in the lower and higher ranges. She has freedom of production and a well defined style. Her manner of interpretation is altogether convincing and she is indeed versatile. In the aria she gave especial pleasure because she performed it with suavity and perfect composure. This is usually an aria which taxes the soprano with its long drawn out phrases, its high tessitura and its difficult pianissimos. Miss Lerch performed it with flying colors, and the audience did not hesitate to show its enjoyment of this beautiful excerpt so artistically performed.

Again it must be reiterated that Mr. Williams has done an extraordinary thing in his assembling of the various choruses and in the working out of the details of each program. Thus it is with great satisfaction that Cleveland understands that the festival will be repeated next June. T.

Honorary Degrees for Sink and Moore

Honorary degrees recently were bestowed upon Charles A. Sink and Earl V. Moore, president and musical director respectively of the University School of Music at Ann Arbor, Mich., "in recognition of their many years of constructive service in the field of music."

Mr. Sink was awarded the degree of master of education at the commencement exercises at the Michigan State Normal College at Ypsilanti on June 17 and Mr. Moore received the degree of doctor of music at the University of Rochester the same day. Both men are prominent, not only because

of the important part they have played in the development of the University School of Music, but also for their activities in state and national music matters. Mr. Sink has served the University School of Music for twenty-five years, first as secretary, later as business manager, and for the last two years as president, always with a tenacity and sincerity of purpose that have brought to this institution national recognition. Mr. Moore has been musical director since 1923, when he succeeded Dr. Albert A. Stanley, founder and, until his retirement, director of the school. Mr. Moore also is well known in the field of music as an organist, composer and conductor, and under his leadership and direction many great choral works, as well as American premieres, have been performed at the Ann Arbor May Festivals.

Conductors Chosen for St. Louis Symphony

Other Items of Interest

ST. LOUIS, Mo.—The conductors for the Golden Jubilee season of the St. Louis Symphony Orchestra have been selected. E. Fernandez Arbos, conductor of the Royal Orchestra, Madrid, will arrive in October to direct the pre-season rehearsals and will be in St. Louis nine weeks, conducting seven pairs of concerts. Bernardino Molinari, artistic director of the Augusteo Concerts, Rome, will arrive to conduct the concerts of

January 3, 4, 11 and 12. Georg Szell, chief conductor of the Staats-Oper, Berlin, a special importation by the St. Louis Orchestra and who will make his debut in America here it is understood, will conduct four pairs of concerts beginning January 20 and closing February 16. Eugene Goossens, brilliant young English conductor, will close the symphony season conducting five pairs of concerts, between February 24 and March 30.

With the greatest cast of principals it has ever assembled, genuine personalities who have splendid gifts in song and acting; with a lovely fresh and spirited chorus of ninety-six St. Louis boys and girls and with that romantic and dramatic operetta, The Love Call, the Municipal Opera opened its eleventh season at Forest Park on June 3. The productions are in charge of musical director Vittorio Verse and general stage director, Fred A. Bishop. Verse is new to the light opera work at the Forest Park Theatre, having been brought direct from the Metropolitan Opera House in New York. His is a vital, musical nature of easy and spontaneous expression.

The last of the series of faculty recitals at the Academy of the Sacred Heart was given on June 3 by Leo C. Miller, who supervises the musical department of that institution.

The departments of music and expression of Hosmer Hall gave a program on June 3 in the Chapel of the First Congregational Church.

Pupils of the Ellis Levy Violin School were presented in recital at the Musical Art Building on June 8. C. G. C.



Underwood & Underwood photo

MORRIS GABRIEL WILLIAMS
conductor of the Cleveland Festival

gave of their best. The mixed choruses of adults and various local organizations and the choruses of high school students sang their music in a way that attested to the splendid and thorough training they had received under Mr. Williams.

THE OPENING NIGHT

The program on the opening night was given by the Cleveland Festival Chorus, directed by Mr. Williams; the Cleveland Festival Orchestra, conducted by Walter Logan; Dorothea Flexer, Metropolitan Opera contralto, and Arthur Hackett, tenor. The choral numbers included Wagner's March (from Tannhauser), When Hence I Must Betake Me (Bach), the Soldiers' Chorus (from Faust), With Sheathed Swords (by Sir Michael Costa) and Cesar Franck's 150th Psalm. The orchestra, other than being a background for the chorus, offered Wagner's Rienzi overture. Miss Flexer, who looked very youthful and appealing, charmed her audience with Handel's Care Selva, Grieg's Eros, a Rondel of Spring by Frank Bibb, Love Has Eyes by Bishop and the famous aria from Samson and Delilah, Mon coeur s'ouvre a ta voix. Mr. Hackett included Sound an Alarm from Judas Macabaeus, Sarti's Lungi dal Caro Bene, Campbell-Tipton's Crying of Water, and Aiken's Sigh No More.

Mr. Williams imparted to the chorus a vitalizing enthusiasm which was directly responsible for the verve of the ensemble, and to him also is due credit for the precision of attacks, the well balanced vocal parts, the shadings and meticulous phrasings, and a limitless capacity for very effective crescendos. Mr. Hackett displayed a beauty of legato and a tenor voice of fine quality. He is an artist of sentiments and fine expressions. Both he and Miss Flexer were most enthusiastically received and well did they merit such approval.

THE SECOND CONCERT

The second night presented the Festival Chorus, again under Mr. Williams' direction; the Festival Orchestra again conducted by Walter Logan, and two soloists, Joyce Bannerman, soprano, and Reinald Werrenrath, baritone. The featured number was an especially composed choral by Clarence Metcalf. Israel Mourns Her Lost Splendor was the thought which Mr. Metcalf developed into a beautifully balanced chorus for mixed voices, and described in the program notes as "a sorrowing band of men, women and children journeying through the wilderness to the River Jordan to see John the Baptist."

News Flashes

Gigli Stirs Munich

(Special cable to the Musical Courier)

Munich, June 18.—The concert which took place at Monaco di Baviera attracted over five thousand persons who frantically acclaimed Gigli. The crowds carried the ever popular tenor to his hotel with an escort of the police. He had to triple his original program. S.

* * *

"Success" for John Warren Erb

(Special cable to the Musical Courier)

Basel, June 20.—Erb conducted, in first master course concert last night, part Brahms' First Symphony with Basel Philharmonie, Splendid success. W. J.

* * *

Painter Scores in Opera in Paris

According to a radiogram received from Paris dated June 21, Eleanor Painter scored a decided personal success in opera there, Le Matin declaring of her, "Painter very beautiful lyric artist, vibrant, expressive, complete mistress of her art. Voice of distinguished quality made her role movingly realistic."

* * *

Zurich Acclaims Gigli

(Special cable to the Musical Courier)

Zurich, June 21.—The concert given here was the last one of Gigli's present series. Needless to add, it was another great triumph. On June 25 the tenor will sing Tosca in Berlin. G.

* * *

Hope Hampton Wins Success at Opera Comique

(Special cable to the Musical Courier)

Paris, June 21.—Hope Hampton scored an immediate success in her Opera Comique debut in Manon tonight, taking six curtain calls at the end of the second act and seven others following the third. At the end she was warmly applauded by the enthusiastic audience, which included many prominent Americans. Louis Schneider, of the Paris Herald, said: "From the moment she emitted high notes—which were clear and of remarkably good timbre—in the scene in the Cours la Reine, her success was assured. In the Saint Sulpice scene she impressed the audience as an actress of exceptional talent by her expressiveness and dramatic intensity, her gesture as well as her voice. What a beautiful Manon and how sumptuously costumed!" K.

Bori and Martinelli Open Ravinia Season

(Special cable to the Musical Courier)

Chicago, Ill., June 24.—Five thousand Bori and Martinelli fans witnessed the opening of the opera season at Ravinia on June 22. Puccini's Manon was the bill in which Bori and Martinelli, as the two young lovers, aroused the public's enthusiasm. Bori was in glorious voice and swept all before her; it was a personal triumph. Martinelli, in superb form, was acclaimed to the echo. Gennaro Papi shared with the stars the evening's success. He was received with prolonged applause as he made his way to the conductor's desk. It was a big night for those on the stage and for Louis Eckstein personally. A complete review of this opera and Marouf, in which Chamlee starred on Sunday night, will be published in next week's issue.

Rene Devries.

* * *

Eugene Goossens' New Opera Succeeds in London

(Special cable to the Musical Courier)

London, June 25.—The world premiere of Eugene Goossens' opera, Judith, at Covent Garden tonight was extraordinarily successful. The composer conducted and received a tremendous ovation. The press is most enthusiastic over the new work. S.

* * *

Kathryn Meisle Triumphs in Cologne

(Special radiogram to the Musical Courier)

Cologne, June 25.—Kathryn Meisle, formerly of Chicago Civic Opera, had a remarkable success at her first appearance at the Cologne Opera House. She sang Azucena in Il Trovatore, receiving sixteen curtain calls after her main aria. The critics praise the range and quality of her voice and her dramatic powers. L.

* * *

Gigli Sublime in Tosca at Berlin

(Special telegram to the Musical Courier)

Berlin, June 26.—Last night at the Staats-Oper, Gigli sang a sublime performance of Tosca. The packed house gave him a rousing welcome and wanted encores of Recondita armonia, and Lucevan le Stelle, which were granted. G.

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NEW YORK JUNE 29, 1929 No. 2568

It is difficult to keep one's strings from snapping in this weather, snap the violinists.

Jazz-conductor to new member of orchestra: "Can you play fiddle?" Answer: "I don't know, I never tried it."

Melba, who was going to aid Sir Thomas Beecham in his "Imperial" opera project, has changed her mind. She now "wishes him success."

"During my life," says the Bishop of Exeter, "there has been an increasing tendency to boastfulness." (In music, too, Your Reverence?)

According to the New Yorker, the Chicago Federation of Musicians demands that phonographs in broadcasting stations be operated only by members of the Musicians' Union.

Edwin Franko Goldman remains true to the classics and the traditions of the distinguished musical family from which he springs. On Monday evening ten of the eleven numbers of his band concert on the Central Park Mall were by Handel, Gluck, Bach, Haydn, Rameau, Boccherini and Mozart.

Roger Wolfe Kahn, son of Otto H. Kahn, financier and chairman of the board of directors of the Metropolitan Opera Company, has bought a new six-passenger Bellanca monoplane. Young Mr. Kahn is the inventor of the double barreled saxophone, which fact would lead one to expect him to go in for biplanes.

The various boards of censorship whose duty it is to uphold the moral standard of plays, books, films, etc., in America would probably be surprised to learn that there is material for their consideration in the highest type of song literature. A song by the great composer, Hugo Wolf, contained in an album published by one of America's great music-publishing houses, and sung not very long ago by a well-known singer at Aeolian Hall, New York, is called First Love Song of a Maiden. The text, by the German poet, Moericke, is of a character that would make even the actors in such plays as the Pleasure Man (and others that have been stopped by the authorities) blush. The MUSICAL COURIER has from time to time pointed out the immorality that pervades the books of some of the best operas, but this song, which recently came to our notice, is the proverbial

limit. If you do not believe it, see for yourselves, oh censors!

Paderewski is coming over for another farewell tour in the fall. The only thing that will bring about that fellow's retirement is baldness.—New York Evening Post.

"There is nothing worse for music than to have it all day and every day until at last it becomes so familiar as the central heating of the house," says Sir Hugh Allen, head of the Royal College of Music.

The two recent concerts by the Manhattan Orchestra Society, under the direction of Henry Hadley, at Starlight Park, were so highly successful artistically and drew such appreciative audiences that it is now possible that a longer series will be given downtown next season. The concerts showed once again the demand for more symphony orchestras, and this co-operative orchestra of seventy-five members is to be much admired in its undertaking, which is fundamentally an idealistic one. Mr. Hadley leaves soon for the Coast where he will act as guest conductor during July and August.

A gentleman by the name of Latta—Will H. Latta—attorney for the Indianapolis Street Railway Company, was killed recently in an automobile accident. He left a will with some extraordinary features in it, among them the provision for a \$50,000 trust fund to be kept intact for two hundred years at compound interest. This, it has been figured out, will make available \$160,000,000 in 2129. Oh, if only one could get a bequest of \$10,000 or even \$5,000 and live two hundred years and long enough after that to enjoy it! Perhaps some of our great-grandchildren will derive benefit from some of Mr. Latta's compound interest, for \$35,000,000 is to go to the establishment of an Indianapolis Conservatory of Music.

With the notable success of Hope Hampton in Massenet's Manon at the Opera Comique, Paris, the very appreciable number of young American singers who have scored at European opera houses in the last few years is still further increased. Miss Hampton is a born American and her teacher, Estelle Liebling, came into the world in New York City and teaches there. It has long been conceded (and not only by the Americans themselves) that we have the voices over here, but the various other ingredients that go into the making of good opera singers had long been considered indigenous to European countries. And for a long time there seemed to be ample truth in such a view. But that state of affairs is now permanently behind us. It is no longer necessary to go to Europe to learn how to sing. We have the teachers, the music schools, the opera houses, and even the "traditions," which are very well known to the many American teachers who learned them years ago in Europe. America is no longer a musical infant; and that the fact is appreciated abroad is evidenced by the number of American singers and instrumentalists who have won the unqualified approval of the most discriminative European audiences.

Bach, it seems, had to wait a hundred years for a Mendelssohn to discover the merits of his Passion Music and give it a second hearing. Therefore, say some modern composers whose music is as weak as their logic, after a century a modern Mendelssohn will discover their works and produce them for the edification of an astonished world. But bad compositions, like bad violins, are not improved with age. Bach's St. Matthew Passion was revived by Mendelssohn because it was a good work of its kind. It was not neglected by Bach's contemporaries on account of its ultra-modern harmonies and effects but because it was very difficult to sing, being unvocal, and because it was not printed and for sale. Bach was not a revolutionary. He is the end of a great period of counterpoint. He was thoroughly in the style of his age. The new man, the revolutionary, the experimenter, was Joseph Haydn. He cast aside the counterpoint of his predecessors and wrote in the monodic style. Yet, with all respect to the great genius of Haydn, his works are more neglected than the compositions of Bach, who wrote in the old style of his period. It is just as good logic to say that the works of most of those modern composers, whose vaunted merit consists in having discarded all accepted standards, will be forgotten sooner than some works of Haydn were forgotten. At any rate they are altogether wrong in comparing themselves to Bach, who was the embodiment of everything that was classical and established in his day.

Wholesome Atmosphere

It may be thought that the Pulitzer Literary Prize Award is in no way associated with music and does not concern musicians. This point of view, however, is not justified. Anything that concerns American art must of necessity concern American music, and those who are anxious to see the birth and development of an American idiom in music cannot but be interested in the attempt of literary people to develop a similar American idiom in fiction and poetry.

The Pulitzer award was originally designed to be given each year "For the American novel published during the year which shall best present the wholesome atmosphere of American life and the highest standard of American manners and manhood." The award this year was for "the American novel, published during the year, preferably one which shall best present the whole atmosphere of American life." The heroine of the prize winning novel this year is a thoroughly immoral negress. The idea that the "whole atmosphere of American life" or the "wholesome atmosphere of American life and the highest standard of American manners and manhood" can be expressed by such a book is, to say the very least of it, a little difficult to perceive.

So much for literature. In our music we are "up against" the same problem, although music can never be immoral. There are many who believe that it is possible for serious American composers to express the wholesome atmosphere of American life in music, and to approximate the highest standard of American manners and manhood in music, but the sort of music that is being written, or perhaps one should say the sort of music that is being performed, and is attracting attention, is hardly to be placed in that category. It is difficult, though not impossible, to believe that music based upon negroid folk idioms can express either the whole atmosphere or the wholesome atmosphere of American life, although it may well present a wholesome atmosphere of the American negro.

It would seem to be high time that a strong and vigorous movement be started for the encouragement of American composers to write works of which the basis shall be that which has been at all times the foundation of really great art—nobility. We cannot possibly imagine a Bach, a Beethoven, a Brahms or a Wagner devoid of that essential quality. To characterize the work as a whole of any one of those masters, or even any one of the lesser great masters, one need only quote from the Pulitzer Award, "The wholesome atmosphere of... life and the highest standard of... manners and manhood."

Composers frequently harbor the idea that they are able to write only what they are inspired to write. They are fatalists. Inspiration is, of course, a necessity, and, strictly speaking, one can of course only write what one is inspired to write. But that is a rather exaggerated point of view, and leaves out of consideration the purpose.

If any one thing is true, it is that we cannot hit the bull's eye unless we know what we are aiming at. Unless the target is clearly perceived, our missile will fly at random.

It is evident that the great composers of all times have aimed at the expression of nobility; it is also quite obvious that the majority of the composers of today are aiming at something else, though just what this something else is may not easily be stated. Some contemporary critics have called it "cleverness." That, however, is hardly a sufficiently inclusive, or exclusive, term to satisfy the demands of proper definition. It would seem more to the point to say that the majority of present day composers are doing what the composers of the days of contrapuntal degeneracy did. That is to say, these composers, like those composers, are juggling with notes, playing an infinitely intricate game of chess with themselves, or an insoluble cross-word puzzle, the definitions in which are based on Einsteinian relativity.

Our contemporary music is extremely interesting; some of it is outstanding, but almost none of it is genuinely uplifting. The spiritual instinct appears to be almost forgotten. The composer who would write American music must strive to carry out the conditions of the Pulitzer prize, and express the wholesome atmosphere of this country.

Variations

By the Editor-in-Chief

Paris, June 12, 1929.

Sol Hurok, impresario, arrived here from America, and made the incendiary announcement that "American voices engaged for opera in America are not of the best." He is seeking more European singers for his German Opera Company to tour the United States next season. Following the flaming Hurok statement, large detachments of police were rushed to the American quarter, but it is reported that no rioting or other demonstrations took place.

Paris orchestral musicians have a rooted aversion to rehearsing and their symphony performances show it quite plainly.

Hope Hampton, on the other hand, is rehearsing busily at the Opera Comique for her forthcoming debut there. It would be difficult for an orchestra to refuse the pretty prima donna any favor, but on the other hand fear may dictate their submission, for Miss Hampton is a very enthusiastic and able boxer, and on her recent Leviathan trip she knocked down the athletic instructor in the gymnasium, with whom she was sparring a few practise rounds.

Estelle Liebling, teacher of Hope Hampton, is making her first visit to Paris in fifteen years. She studied in this city under the lamented Mathilde Marchesi, and is renewing pleasant memories of her student days in the French capital.

From Dresden comes the news that Professor Ditmar-Graz in an article in *Natur und Kultur*, asserts that modern violins may be made to rival those of the old masters by impregnating the wood with rubber latex before varnishing. This treatment makes the wood permanently elastic. The Professor's discovery is epochal, and hereafter every home can have a synthetic Stradivarius of its own.

Titta Ruffo and Yvonne D'Arle were in a party at the Russian restaurant, Casanova, when the master of ceremonies discovered the celebrated baritone and sang a song with improvised verses in which he told the patrons of Ruffo's greatness in Rubinstein's opera, *The Demon*. "How would such a young man as you know about that?" Ruffo asked the singer, "because I appeared in that opera only in Russia and twenty-five years ago." The impromptu poet-vocalist answered: "I studied singing at the Odessa Conservatory, and at the institution your name and achievements were taught to us as a tradition."

Otto H. Kahn, on June 11, at 7 p. m., stood in the Place Vendôme chatting merrily with friends and did not appear to know that there were in the world any such things as *The Sunken Bell*, *Fra Gherardo*, and *Jonny Spielt Auf*.

Louis Hauser, the American architect, art dealer, and bon vivant, has been living in Paris for nearly twenty years. He says he was on the point of returning to America, when Prohibition came, and he decided to remain in Paris and stay wet. Although his artistic rue Caumartin apartment is immediately under the roof, nevertheless one does not have to go downstairs to sample the Hauser cellar, which, by the way, has some original forty year old Bourbon whiskey that defies description. I drank some and cried: "A bas Volstead." Now let the Federal agents shoot me.

Les Copeland, the American song writer, player, and singer, is another who seems unable to stay away from Paris, where he is in steady demand for stage and private entertainments. He did some of his new songs for me and when I remarked on their melodic originality, he said: "They had to be original. I left New York hurriedly and had no time to take any classical music with me."

The revues at the Casino de Paris and Ambassade are not up to the usual mark. The typical Parisian taste and wit seem to be lacking. The undressed ladies, however, cluttered the stage in the customary frank manner.

Ganna Walska is playing the leading role in *La Castiglione*, at her own theater, the Champs-Élysées. The Polish prima donna reveals comedy talents of a deft and delicate kind and looks charming in a series

of 1859 gowns which no mere musical reporter could undertake to describe. La Walska has bought a chateau an hour or so from Paris and will spend several months there before returning to America for her second concert tour there.

Clarence Lucas, dapper and debonair, still is the best musical historian, historical antiquarian, and amateur photographer in Paris. His new book on pianists will issue from the press ere long.

A correct compliment to pay a basso is to tell him that his singing has made a deep impression.

Dear Variations:

You report an imaginary conversation between young John Coolidge and his father, the late President of the United States which will continue to be entirely imaginary. Nobody with imagination could conceive of the elder Coolidge ever being so voluble as to fill two-thirds of a column, even in your type, with conversation!

Truly yours,
L. N. FLINT, Lewiston, Maine.

Rubin Goldmark, American composer, was elected honorary member at Amsterdam recently of the Dutch Society for the Promotion of Music, known as the "Toonkunst." Mengelberg is directing a big music festival over in Holland. He remains, like the windmills, canals, tulips, and Rembrandts, one of the great institutions in that country.

A gathering of the members of the Grand Theatre at Moscow voted to decline Mlle. Pavlova's gift of \$500 monthly, which has been reaching the theater regularly for years. It was said the Soviet Union had reached a point where it did not need charity, even of its friends.

Mme. Pavlova began her monthly contribution to the theater, where she received her training, just after the revolution and kept it up. The money was distributed among needy ballerinas and musicians.

A telegram from the MUSICAL COURIER mogul at Budapest, informs me of the success there (in Tosca) of Leonora Corona and Beniamino Gigli, news which you have doubtless read in America long before this budget reaches there.

Radiant Recitalist: "How much do you think I made at my concert last night?"
Wag: "Half as much."

I wish I could tell you something about Tullio Serafin's delightful conducting here of Barber of Seville (with Toti dal Monte) but that would be trespassing on the domain of the regular M. C. critic in Paris.

Art before hate, in Paris. A few days ago, Heinrich Heine, the German poet, was honored here officially, when the municipality placed a plaque on the house at 2 Avenue Matignon, where the genius died in 1856.

Paris has a rue Meyerbeer (another German) and so has Nice.

And speaking of Nice, Adamo Didur, Metropolitan Opera basso, was observed standing in front of the American Express office, seemingly debating with himself whether to exchange any more of those good American dollars for those plentiful French francs.

Heifetz, at present here, says that jazz and negro songs are the only real American music. He also told a Herald reporter—hold tight, Philadelphia and Boston music lovers—that, "the reaction of the audience is of the greatest importance to the artist. No artist can do his best work unless the audience is receptive. There are only a very few places like Philadelphia and Boston where I have found bad audiences. In these cities the audiences seem to be in a constant state of nervous terror that they may not be doing the right thing."

Proud Mother: "What do you think of my daughter's voice?"

Cynical Teacher: "I'll tell you when I find it."

The Herald also has an Otto Kahn interview in which our musical Maecenas discusses the new vocal

movies. He says: "You ask me how about the many opera singers now going into that field? Fine. It can't possibly hurt opera. It will help. If they create good music, the talkies, there will be a demand for it. A greater supply always forces a greater demand. The converse is also true. If it will bring good music to the smaller places, now not reached, it will find people there who are interested. It will build more music lovers."

Grace Moore and Hallie Stiles are American singers who will lift their voices in lyric song at the Opera Comique this month.

Paris is the haven of books censorily forbidden in England. The bookstands here are teeming with first and second editions privately printed, of *Lady Chatterley's Lover* and *The Sleeveless Errand*. The latter is rubbish; the former, by D. H. Lawrence, is strong meat, artistically served. Now you know how I spent the time on the beach at Juan-les-Pins.

Teacher: "What does da capo mean?"

Student: "It means that the composer has run short of ideas."

I encountered a delightful anecdote, at Cannes, about an American woman travelling in Russia. She hears some stevedores along the Volga singing the famous Boatman's Song and exclaims: "Think of it! An American song 'way over here.'"

And now for home.

Aboard S. S. Ile de France.

The first person I met on this modernistically designed and decorated ship was Serge Koussevitzky, conductor par excellence, of modernistic music. He is hurrying over to take an LL.D. degree at Harvard, bestowed honoris causa.

Koussevitzky will stay in America only three days and then resume his vacation in Europe.

We had some interesting chats. He told me that he would not conduct Boris Godunoff in Paris because only two rehearsals were granted him. He did not give his usual modern music concerts in Paris this summer. He attended the Strauss Festival in Berlin and saw much of the remarkable Richard, whom he greatly admires as a composer.

Speaking of certain conductors, Koussevitzky said: "They have the technic to do what they desire, but is what they desire always the correct artistic thing?"

He believes that Americans constitute the best audiences in the world. They are interested in everything, anxious to know everything. They formed the bulk of his listeners at his modern concerts in Paris. He loves to conduct in America, and gets keen pleasure from his work there.

Koussevitzky was induced to give me for publication in the MUSICAL COURIER the essay on Interpretation which he will read at Harvard on June 20.

He considers Paris orchestral musicians too independent and undisciplined. "I had fourteen French players from the Boston Symphony at my Paris concerts, and they were amazed at the apathy of their local colleagues, whom they finally fired with some of their own spirit. The Paris players are splendid technicians, however."

Koussevitzky's idea is that present day conductors are the best the world has had, because they know more about orchestral possibilities in the way of color, rhythmic variety, dynamics, sonority.

The season of 1930-31 will mark the fiftieth anniversary of the existence of the Boston Symphony Orchestra, and to celebrate the event in part, Koussevitzky is to premier Prokofiev's new fourth symphony. He is also to do the third by the same composer, next winter, which has not yet been heard in America.

"Paris knows and likes Schumann," concluded Koussevitzky, "but not Brahms. I announced that composer's fourth symphony at one of my Paris concerts, but owing to missing orchestral parts, I had to substitute the first symphony. Several well known critics did not notice the difference and discussed the first as though it were the fourth."

And that could not happen in any American city where there are an orchestra and critics.

Another engaging fellow passenger was Eldridge R. Johnson, ex-president of the Victor Talking Machine Company, who built up and developed that great organization before it amalgamated with the Radio Corporation. Mr. Johnson now is retired and his chief work is to be chairman of the Museum of the University of Pennsylvania, to which he has himself donated remarkable collections of antiques and other material. He also is the possessor of

over 200 Rembrandt etchings, and of the original manuscript of Alice in Wonderland.

Mr. Johnson does not collect merely as a fad; he is a close student of the material, artistically and historically, and can tell you all about Chinese jade as authoritatively as about first editions, Mesopotamian excavations, and—how South America, England, Italy, France, Germany, Japan, Africa, etc., were induced to listen to "His Master's Voice."

Just after I landed on these Hades heated shores, the Customs bully asked me: "Bringing in anything wet?" I could truthfully say: "Yes—perspiration."

The Sleeveless Errand is wet, too. Infuriated at my 100-franc futile purchase, I threw the book out of the cabin window in mid-sea.

LEONARD LIEBLING.

WHEN THEY WERE VERY YOUNG

This week we are bringing back old times by publishing a whole series of photographs of now-celebrated artists "When They Were Very Young." From time to time isolated photographs of this sort are printed in the MUSICAL COURIER under the heading "As They Looked Then" and always arouse great interest. Some famous wag once remarked that there was really only one thing in his whole life that he was thoroughly ashamed of and that was the fact that he was once a baby. No doubt some of these splendid artists would say that the one thing that they might be thoroughly ashamed of is the fact that once upon a time they were artists of a very different sort and calibre. However, today they have become of such general public interest that it is especially interesting to recall their past.

WELCOME HOME!

Mrs. H. E. Talbott has surely been making history. The splendid tour which she and her associates arranged for the Dayton Westminster Choir, and which took them all over Europe and delighted audi-

ences in countries that have an older civilization than ours and a greater experience in matters musical, can only result in a heightening of interest in choral singing in America, which is, of course, what we need and want.

The Dayton Choir returned in triumph and received a stirring welcome in its home city. Other choirs in other American cities will be stimulated by the news of this brilliant success to efforts in similar directions.

Next year the Dayton Choir reassembles at Ithaca, N. Y., where its director, John Finley Williamson, is to be dean of the conservatory. The future progress of this great, idealistic, religious and musical movement will be watched with interest and will surely lead to results that will redound to the credit of America as a whole.

CHARLES A. SINK WRITES

Charles A. Sink, president of the University School of Music in Ann Arbor, Mich., which institution is one of the eight beneficiaries under the will of the late Charles H. Ditson to the extent of \$100,000, writes:

"It was my pleasure to have met Mr. Ditson on several occasions. He always expressed great interest in the work of the School of Music and was highly complimentary in his words of appreciation for what the School of Music was doing, both as to standards of instruction, personnel of faculty and the policies under which the institution carried on various activities. We naturally are very much gratified in being accorded this substantial and practical recognition on the part of Mr. Ditson, and while his bequest was not in any sense of the word anticipated, it did not come entirely as a surprise to us in view of the great interest which he had manifested in the school over a period of years. It will be the earnest endeavor of the officers and faculty of the institution to utilize this bequest in a manner which will not only be highly effective but which will reflect respect and honor to the memory of the distinguished and generous gentleman who has remembered us so generously."

CRITICISM—OR WHAT?

These two criticisms appeared in the New York dailies on the same day:

New York World, May 9, 1929
Those illusive geni, originality and inspiration, were not present, apparently, when Mr. Giannini devised his sonata in E minor for piano and violin.

New York Times, May 9, 1929
A disappointment at the outset was the illness of Vittorio Giannini, brother of the celebrated singer. He was unable to play his sonata with Frances Hall, violinist, which headed the printed bill.

A concert was given on May 8 at Town Hall by the Graduate School of the Juilliard Musical Foundation, at which several new compositions by students of the school were presented. The object of the school, as everyone knows, is the encouragement of American talent, and this concert was given not only to display the results of the Juilliard education, but also as an additional encouragement to American composers. Among those to whom encouragement was thus offered was Vittorio Giannini (brother of the celebrated singer), pianist and composer. It was expected, according to the program, that a violin sonata by Mr. Giannini would be given, the composer playing the piano part. Unfortunately, as was announced from the stage by Ernest Hutcheson, dean of the Juilliard Graduate School, Mr. Giannini was taken ill at the last moment, and his work could not be performed.

In spite of this, one of New York's leading daily papers printed on the following morning an adverse criticism of the work, which, of course, its critic had never heard and of which he could not have had any knowledge because the composition was not given and the only manuscript was in Giannini's possession.

The objects of the Juilliard Foundation, and of the school supported by that foundation, and of the concerts of works of its students, are all arranged for the encouragement of youthful Americans. The World critic's idea of the encouragement of such students is, to say the least, remarkable. He is apparently so anxious to criticize their works adversely that he cannot even wait to hear them before he gets to work with his condemnatory pen or typewriter.

I See That

Olga Halasz and her pupil, Gertrude Oberlander, played two piano pieces over WOR June 19.

The Malkin Conservatory brought forward 30 pianists and violinists, also a string orchestra, at their June 14 concert.

The consolidated schools of music, Lamont School of Music and Denver Conservatory, had their Commencement June 20.

George J. Wetzel conducted what was called "The third and best concert of the Community Orchestral Society" in Flushing, L. I., June 12.

A complimentary dinner was given to Treasurer Ernest F. White, National Association of Organists on June 18.

Leila Troland Gardner has been made a life member of the National Federation of Music Clubs.

Baroness vonKlenner gave several addresses at the Biennial meeting of the N. F. M. C., Boston, scoring triumphs.

Marie Van Gelder will hereafter teach voice pupils privately.

Willard Sektberg conducted the Plainfield, N. J., Choral Club, May 27.

Nevada Van der Veer and Frederic Baer will both be soloists at the Scranton Eisteddfod, July 4.

Margaret Bean, pupil of Elizabeth Lyman of Little Rock, Ark., won the district prize, and has been recently in New York.

Adolph Pick, violinist and teacher, has resigned from the Ithaca Conservatory of Music.

Berlin's first summer music festival featured Richard Strauss as composer and conductor.

Hindemith's new opera, Neues vom Tage had a lukewarm reception at its Berlin premiere.

The Dayton Westminster choir returned to its home city on June 16.

The Simpson Conservatory of Music will hold a summer school from July 8 to August 17.

Louise Hull Jackson gave a recital at Russell Blake Howe's New York studio prior to sailing for Europe.

Giovanni E. Conterno now is a member of the musical staff at Teachers College, Columbia University.

Solomon Pimsleur, New York composer-pianist, will sail for Europe in July to study abroad.

W. Warren Shaw is conducting his regular summer class at the University of Vermont Summer School.

Francis Moore will hold a ten weeks' course this summer in El Paso, Texas.

The Baltimore & Ohio Glee Club, conducted

by George Castelle, won the Class B prize in the contest held by the Associated Glee Clubs.

Esperanza Garrigue has sailed to spend the summer in Europe.

Rhoda Mintz is teaching in New York during June and July, and in the fall will open studios in Plainfield, N. J.

Leon Sampaix is holding an eight weeks' piano master class at his New York studios, following which he will spend the remainder of the summer in Europe.

Erno Rapee has returned from Europe and resumed his duties as musical director at the Roxy Theater.

O. O. Bottorff discusses the opera from the business man's standpoint in this issue.

Maestro Papalardo will teach at his Centreport Music Colony on Long Island Sound, three days weekly this summer.

Eleanor Painter is to appear twice with the Philadelphia Grand Opera Company next season.

Anne Roselle made a triumphant debut in Paris in Aida.

Jessie Fenner Hill was one of the judges of the students' contests of the National Federation of Music Clubs.

Edna Thomas, the "Lady from Louisiana," sang the Swanee River in London at noon on June 25. The song was broadcast so that her home folks 3,000 miles away could hear it.

Abram Schonberger, violinist, has recently signed a three year contract with Harry and Arthur Culbertson of New York.

The degree of Mus. Doc. was recently conferred on Carl J. Waterman, dean of Laurence College Conservatory of Music by Centenary College of Louisiana.

La Dodicesima Notte (Twelfth Night) a new opera by Guido Farina had a successful premiere at Milan.

Ralph L. Flanders, general manager of the New England Conservatory, was honored upon the occasion of the twenty-fifth anniversary of his election to the management.

Chicago Musical College Master School Recital

During its summer master schools, the Chicago Musical College presents a series of recitals by members of the summer school faculty, artist-pupils, and the Chicago Musical College Symphony Orchestra.

The 1929 summer master school recitals at Central Theater began with a piano recital by Rudolph Ganz on June 25. Moissaye Boguslawski gave another piano recital on June 27, and a group of artist-students of voice, violin and piano furnished the program of June 29. On July 2, a three-act play will be given by the dramatic department under the direction of Walton Pyre. A piano re-

cital by Edward Collins will celebrate July 4. A violin, cello and piano recital, by Leon Sametini, Alfred Wallenstein and Richard Hageman, is scheduled for July 6. Dorothy Kendrick will play a piano program on July 9, and Eugen E. Putnam will give another on July 11.

On July 13 artist-students of the voice, violin and piano departments will be heard in a miscellaneous program. The dramatic department will give a three-act play for the July 16 program, and Arch Bailey, baritone, and Troy Sanders, pianist, will be heard in joint recital on July 18. Another concert by artist-students is scheduled for July 20. On July 23 there will be a concert of the Polyphonic forms of music—Palestrina and the Tudor periods—by a sextet of singers under the direction of Father Finn. A piano recital by John J. Blackmore is listed for July 25. Rudolph Ganz will conduct the Chicago Musical College Symphony Orchestra in a concert on July 27, and a two piano recital by Edward Collins and Moissaye Boguslawski on July 30 will bring the series to a conclusion.

Cincinnati Zoo Opens Ninth Season

CINCINNATI, OHIO.—The ninth season of grand opera opened at the Cincinnati Zoological Park on June 16 with a splendid production of Andre Chenier, Forrest Lamont, Martino Rossi and Myrna Sharlow singing the leading roles. This is the fourth season of the Zoo Opera Company under the musical direction of Isaac Van Grove, and all plans as announced by Business Manager Charles G. Miller indicate one of the finest seasons in the history of this opera company. A detailed report of the first performance will appear in next week's issue of the MUSICAL COURIER.

M. D.

Suit Against Otto H. Kahn Dismissed

Otto Kahn was victorious when the libel suit brought against him by Rosalinda Morini was dismissed by Supreme Court Justice Peters on Tuesday, June 25. The dismissal was based on a motion made by Mr. Kahn's attorney, Nathan Burkan, who declared the letter alleged to have been written by Mr. Kahn denying he had lauded Miss Morini's voice was not libelous.

The court agreed that the letter complained of was not libelous per se and could not therefore be made so by innuendo.

Ralph Flanders Honored

Ralph L. Flanders, general manager of the New England Conservatory of Music, was surprised last week by a reception and the gift of a gold watch given to him by the faculty, officials and employees of the Con-

servatory, in honor of the twenty-fifth anniversary of his election to the management.

H. Hobart Porter Elected Head of Oliver Ditson Co.

At the annual meeting held in Boston of the stockholders of the Oliver Ditson Company, music publishers, the following directors were elected: H. Hobart Porter, Robert L. Hamill and F. G. Coburn, all of Sander-son & Porter, engineers; also Arthur R. Smith, vice-president, Atlantic National Bank of Boston, and William Arms Fisher, vice-president and publishing manager of Oliver Ditson Company; Ralph A. Ostburg, Jr., was elected treasurer and clerk.

The directors then elected H. Hobart Porter as president, to succeed the late Charles H. Ditson, and re-elected William Arms Fisher as vice-president and publishing manager.

The postponed annual meeting of Charles H. Ditson & Company, the wholly owned New York subsidiary, was held in New York on June 24, details of which will be published next week.

Williams and Eddy Reengaged by Philadelphia Civic Opera

The Philadelphia Civic Opera Company announces the reengagement for next season of Irene Williams, soprano, and Nelson Eddy, baritone, both popular Philadelphia artists, who have made enviable reputations for themselves by their fine work with this organization.

Alexander Smallens also will continue as musical director of the company and John Thomas as assistant musical director, and Mrs. Henry M. Tracy, general manager, declares that she will be ready to make other interesting announcements shortly.

Henry Tietjen Wins More Praise

The Ogontz Mosaic, in commenting recently upon the choral club concert there said: "The second part of the concert consisted of two duets, one from Carmen and one from Il Trovatore. The artists were Winifred Walton, dramatic contralto, and Henry Tietjen, tenor. This was a performance of unusual merit, giving Winifred an opportunity to display a most promising voice and unusual dramatic insight. Both singers showed beauty of tone and sang in remarkable accord. Storms of applause rewarded the young singers. Part three consisted of the cantata, Fair Ellen, by Max Bruch. Mr. Tietjen's beautiful voice and artistic rendering of his solo parts lent great impressiveness to the work."

Mr. Tietjen and Miss Walton are both Fay Foster pupils. Miss Foster is also director of the choral club.

Strads From the Herrmann Collection

Emil Herrmann, violin dealer, of Berlin and New York, has recently issued a handsomely bound book for private distribution, entitled *Two Famous Stradivarius Violins*. These are the two known as King Maximilian and Prince Khevenhüller. The first named was sold by Herrmann—at what is claimed to be the highest price ever paid for a Strad—to Dr. H. Kuehne, an amateur who owns an

P. S. to identify them as his property, and this mark appears on the small neck plate of the King Maximilian. In 1775 or 1776, he sold all of the instruments handed down to him from his father, together with models, drawings and tools, to Count Salabue, who later parted with all of this material to Count Dalla Valle. It seems that the King Maximilian, as this instrument is known, came later into the hands of



THE PRINCE KHEVENHÜLLER VIOLIN,
the famous Stradivarius now in the possession of Yehudi Menuhin.

entire Stradivarius quartet. The other was sold to Henry Goldman for a price reported to have been about \$60,000, and presented by him to Yehudi Menuhin on his twelfth birthday.

The King Maximilian, which has been named Unico by its last owner, was made in the year 1709. It is an example of its maker's most brilliant period, and is today perfectly preserved and in almost the same condition as when it left the workshop. It has been opened only three times, and the original neck still remains. When Stradivarius died in 1737, his son, Francesco, inherited ninety-one instruments. At his death in 1743 the instruments passed to his brother, Paolo, who is known to have still had ten of the best of them in 1775. Some of them were branded with the letters

Maximilian Joseph, who stamped his monogram on the violin. The violin afterwards found a worthy place in the Royal Orchestra of Munich, the king, Maximilian Joseph, having presented the instrument to a violinist of the Royal Orchestra who used it when accompanying one of the princesses at her piano lessons.

In 1826, the violin came into the possession of the famous music dealers, I. B. Schott and Sons, of Mainz. The price quoted for the violin in November, 1826, was three thousand, two hundred and forty francs, a price which, at the time, was more than the highest paid for the finest Stradivarius instrument in either Germany or Italy. The violin was sold to a connoisseur by the name of Hausmann, who lived in Hanover, for one thousand, two hundred and fifty Rhenish gulden (about three thousand francs). Hausmann's violin remained in the possession of his family for more than a hundred years.

The other violin, the Prince Khevenhüller, now the possession of the young American genius, Menuhin, bears, in addition to the usual label, an annotation in the hand of the master, "In my ninetieth year." In spite of his age, Stradivarius succeeded in building in this case one of the finest of his instruments. It is one of the few Strads that have been preserved in their original state. It is full-sized, perfect in form, arch, workmanship and tone. The varnish is a gleaming dark red.

Among the owners of the instruments of the last decade of the master's life are: Heifetz, Kreisler and Zimbalist.

The Prince Khevenhüller was, toward the end of the eighteenth century, in the possession of Prince Johann Friedrich Siegmund Khevenhüller, who lived in Vienna. In the body is a black seal which stands for the combined coat of arms of the prince and of his wife. About 1820 the violin became the property of Josef Bohm, a Hungarian vir-



EMIL HERRMANN,
violin expert and dealer in rare violins, who recently sold to Henry Goldman of New York the Stradivarius violin known as the Prince Khevenhüller, Cremona 1733. This violin was presented by Mr. Goldman to Yehudi Menuhin on his twelfth birthday.

tuoso of the day, at that time professor of violin at the Conservatory of Vienna. He was the teacher of Dont, Ernst and Joachim. When Bohm died, the violin fell into the hands of a nephew, who, much later in life, sold it to Professor Popoff of Moscow. When Professor Popoff acquired the instrument it was still in its original condition and had its original neck. He, however, at the advice of a violin maker in Moscow, had the neck replaced.

Castelle Conducts Prize-Winning Glee Club

The Baltimore & Ohio Glee Club, of which George Castelle is conductor, was awarded the first prize of a bronze trophy in the Class B competition, conducted by the Associated Glee Clubs of the United States and Canada. The contest was held on May 25, at Mecca Temple, New York, the day following the concert given by the Association at Madison Square Garden, and was open to the fifty clubs belonging to this organization.

Sampaix a Piano Pedagogue

In last week's issue of the *MUSICAL COURIER*, Leon Sampaix was inadvertently mentioned as a "vocal pedagogue." This, of course, was an error, for Mr. Sampaix is well known as a piano teacher of high repute.

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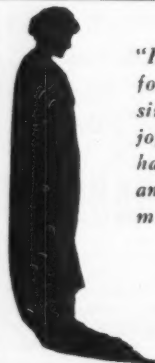
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Commencement at New York College of Music

August Fraemcke and Carl Hein, directors of the New York College of Music, at their annual commencement concert at the Town Hall on June 21, celebrated the fiftieth anniversary of the founding of this institution. Nearly fifty youthful and talented students received diplomas, testimonials and teachers' degrees, and artists' diplomas were awarded to Jenia Kirsch, Antoinetta Mancini and Elizabeth Rona.

An artistic and scholarly program was performed by the graduates, who were greeted with well merited applause for their very evident earnest and painstaking devotion to their chosen art. They also gave ample evidence of excellent and thorough schooling.

The opening number, the first movement of Beethoven's quartet in E flat major for piano, violin, viola and cello, was played by Emilia Del Terzo, Stephen Kaputa, Belmont Fischer and Marguerite Buttleman. This was followed by a piano concerto by Rimsky-Korsakoff played by Jenia Kirsch, assisted at the second piano by Mr. Fraemcke, after which Tiderio Rosco, cellist, was heard in a movement from William Ebann's concerto in A major, accompanied at the piano by the composer, who also is this young artist's teacher.

Rhea Becker, soprano, recipient of a teacher's certificate, sang Die Lorelei, by Liszt, accompanied by Victor W. Schwartz, of the opera department of the faculty, and Antoinetta Mancini gave a pleasing performance of the Symphonic Etudes by Schumann. Gloria Palmer, the sixteen year-old Canadian girl who recently won a scholarship at the college, after being recommended by Leopold Auer, played the first movement of Lalo's Spanish Symphony, displaying marked ability. Tora Sonett, playing the E flat major concerto for piano by Liszt, made a distinct impression with her intelligent and effective interpretation and technical ease and gracefulness. Miss Sonett was assisted by Mr. Fraemcke at the second piano.

An ensemble of forty-two musicians then appeared, playing Mozart's Eine Kleine Nachtmusik, before the presentation of diplomas, certificates and testimonials by Alphonse G. Koelble, who gave an address befitting the occasion.

Goldman Band Gaining in Popularity

Patricia O'Connell, soprano of the Chicago Civic Opera Company, was the soloist this week for the free concerts of the Goldman Band in Central Park and on the New York University Campus. Del Staigers, cornetist, also appeared in several solo numbers.

Features of the week included special programs devoted to Old Music, Russian Composers, and Tchaikowsky, Victor Herbert and Schubert. There also was an evening given over to selections of interest to children, this program being scheduled for Central Park on Wednesday, June 26. A trio of three cornets played by Messrs. Staigers, Maurer and Miller were listed on the Victor Herbert program at New York University on Thursday evening. Programs for the week also contained a number of compositions that had never before been performed at the Goldman Band concerts.

Mr. Goldman has arranged another group of interesting programs for next week, the first two on Monday and Tuesday evenings, July 1 and 2, being devoted to Italian composers and Beethoven. July 3 there will be a Russian program, and American composers very appropriately will be featured on Independence Day evening. Beethoven again will hold first place on Friday, and on Saturday the offerings for the first part of the evening will be made up of miscellaneous numbers, while the second part will be devoted to the works of Gilbert and Sullivan. The soloists for next week are Del Staigers and Cora Frye, soprano.

Huge audiences continue to gather nightly to hear the programs presented by this sterling band under the leadership of Edwin Franko Goldman, who is greeted with great enthusiasm at all of the concerts.

Marchesi Pupils Please

Blanche Marchesi presented her pupils in a concert at Stuart Hall, Norwich, England, on May 11, those appearing being Enid Settle, Welsh dramatic soprano; Nora Sabini of Cape Town; the Meduria Sisters, contralto twins; Lydia Kelly, and the Hon. Mrs. Kenneth Mackay, with Agnes Bedford at the piano.

In commenting upon the concert, the Eastern Daily Press of that city said in part: "It is an exploded notion that voice production is a secret art. The advertising quack finds the words useful to catch innocent pupils, while the really experienced and qualified teacher stands aghast at the number of good voices that are being ruined by the so-called professors of singing. There are some names which stand out as guarantees of efficient training. Among them Marchesi has long held a conspicuous place. Under the auspices of the Marchesi Singing Academy, a branch of which has been opened in Norwich, a concert was given in the Stuart Hall on Saturday afternoon. Pupils who have already made a reputation in London and abroad came forward and provided a delightfully novel program."

On May 26, Ruth Stoeffel, artist-pupil of Mme. Marchesi, sang at the first service in the new building of the American Church in Paris, it being the official service of the Federal Council of Churches of Christ in America. Mme. Stoeffel sang impressively, Geoffrey O'Hara's There Is No Death, revealing her fine contralto voice to advantage. She was highly complimented afterwards by the minister and many in the congregation. She will soon be heard in Chicago.

Blanche Marchesi will give a song recital in Norwich during the first week in July. During that month she will teach in London, and September in Manchester.

Sherman Square Studios Occupants

Among those who have already contracted for apartments in the Sherman Square Studios are: Jane R. Cathcart, Sadie Koenig, Mr. and Mrs. James MacDermid, Washington Heights Musical School, Nat D. Kane, L. Leslie Loth, Marie E. McKevitt, Virginia Novelli, Clara Bowen Shepard and Paul Parks.

Bellmann Pupil for Earl Carroll's Vanities

Henry Learned has been signed as leading tenor with the Earl Carroll Vanities for the coming season. Meanwhile he is fulfilling a previous contract as tenor of a concert quartet on a Chautauque tour. Mr. Learned is one of the most popular of the Katherine Bellmann artist-pupils.

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Artists Everywhere

Paul Althouse appeared at the Evanston, Ill., North Shore Festival again, on May 30, Decoration Day. The popular tenor was re-engaged to sing the tenor role in the Bach Mass in B Minor.

Ethel Fox, soprano, and Allan Jones, tenor, with an assisting concert pianist, in a complete program of operatic scenes in costume, is being considered as an attraction of unusual interest by local managers who want to present a number to their patrons out of the "straight" recital class. The latest of such engagements to be booked for Fox and Jones in a program of this sort is in Paterson, N. J., on March 4 next.

Gina Pinnera sang at the recent Spartanburg, S. C., Music Festival, while the seventeenth annual convention of the Southern Retail Furniture Association, with delegates from South Carolina, North Carolina and Virginia, was in session. Such was the enthusiasm of the members of the association who witnessed the singer's triumph at the festival that she was made an honorary member of the association and received a badge, of which she is proud.

Elizabeth Gest recently presented Mary Louise Fox, pianist, in a studio recital in the Presser Bldg., Philadelphia.

Rudolph Reuter, while in Los Angeles for his summer master classes, will appear in concert at the Redlands Bowl, on August 16. Mr. Reuter has played with great success on previous occasions with the San Francisco Symphony and three times with the Symphony Orchestra of Los Angeles.

Gladys Swarthout, recently engaged for the Metropolitan Opera, has returned from a brief vacation in Italy, with her sister, Mrs. Harold Slaughter. She is back in Chicago to start rehearsals at Ravinia, where she will sing several new roles this summer.

George J. Wetzel, of Douglas Manor, L. I., conductor of the Symphonic Orchestral Society, was the subject of a recent leading editorial in the Flushing Evening Journal, which, under the caption "A Meritorious Program" calls attention to the work of this conductor and his orchestra. His last concert was heard by a thousand people, fifty-five men making up the excellent orchestra. Another concert was given June 12, presenting works by Herbert, Offenbach, Gounod, Kreisler, and his own The End of Day, for string orchestra.

Ernest L. White, for several years treasurer of the National Association of Organists, and organist of St. George's, Flushing, L. I., has been chosen to succeed the late Wesley Sears, at St. James P. E. Church, Philadelphia.

Eva Emmet Wycoff, busy singer and teacher, formerly of New York and now in Chicago, has recently given successful recitals in the latter city. "By simple rules the student learns to help himself," is one of her aphorisms. Extracts from singers and others are printed on her leaflet endorsing her as "a very wonderful teacher."

Harrisburg Schubert Club in Concert

HARRISBURG, PA.—The Schubert Club presented its ninth choral concert in Fahnstock Hall. The club, under the direction of its able leader, Salome Sanders, gave one of the finest performances of the season. From the opening number, Beethoven's Moonlight Sonata, to the closing one, Cadman's The Moon Drops Low, the large audience was thrilled again and again as this excellent chorus sang this program of delightful songs so charmingly. The attacks and pianissimo effects were exceptionally fine. Harold Malsh, violinist, was the soloist, and his outstanding number was Handel's Adagio, Allegro—E major sonata.

The program follows: Moonlight-Adagio from Sonata, op. 27, No. 2 (Beethoven-Spross), Whither (Schubert), Solvejg's Lied (Grieg), Impatience (Schubert)—(Lehar-The Schubert Club); Romance (Wieniawski), Frasquita (Lehar-Kreisler), Viennese Melody (Gaertner-Kreisler), From the Canebrake (Gardner)—Harold Malsh; Play, Oh, Gypsy—Hungarian Folk Song (Deems-Taylor), La Serenata (Tosti), For But One—Hungarian Folk Song (Deems-Taylor), Sparkling Sunlight (Arditi)—The Schubert Club; Adagio, Allegro—E major sonata (Handel), Harold Malsh; Liebestraum (Liszt-Bornschien), Three Indian Songs—Omaha Tribal Melodies (Cadman)—The Schubert Club. The White Dawn is Stealing was sung by Mildred Eshleman, soprano, and Dorothy Ulrich, contralto, with obligato by the club. This was one of the most effective numbers on this splendid program. Both Miss Eshleman and Miss Ulrich have lovely voices, and, with the pianissimo obligato by the chorus, this proved a delightful number.

The chorus was accompanied by the Schubert Club Orchestra, composed of Harold Malsh and William Meyers, first violin; Leon Stoll and Margaret Schmidt, second violin; Carla Mae Haynes, flute; Leon Stoll, viola; Alice Einzig, cello; William Brandt, bass violin; Helen Bahn and DeWitt Waters, piano. G. W.

Edwin Hughes' Annual Master Class

Edwin Hughes' summer master class, which will be in session in New York City from July 1 to August 10, will feature a series of Wednesday evening recitals by the following pianists, several of whom are already well known to concert goers: Alton Jones, John Crouch, Anca Seidlova, Jenia Sholkova, Marvin Green, Lois Spencer and Marion Engle. The closing program of the series will be a two-piano recital by Edwin and Jewel Bethany Hughes. The list of those enrolled in the summer master class includes pianists, teachers and musical educators from all parts of the United States and from Canada.

Mrs. Weatherly's Daughter Married

Mr. and Mrs. Lewis Howard Weatherly of Philadelphia announce the marriage of their daughter, Carolin Preble Smith, to Richard W. Myers on May 25.

Mrs. Weatherly is prominent in musical activities in Philadelphia. She is president of the West Philadelphia Women's Committee for the Philadelphia Orchestra, and also is on the board of directors. Next season will mark her fifth year as chairman of the music committee of the New Century Club. Mrs. Weatherly also is a capable pianist and accompanist, but she does not appear publicly.

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ADDA EDDY, 3511 Cornell Place, Cincinnati, Ohio, June 18. Wichita, Kans., August.

BEATRICE S. EIKEL, Kidd-Key College, Sherman, Texas.

IDA GARDNER, 17 East 6th Street, Tulsa, Okla. Normals, Season Tulsa. Summer, Paris, France.

GLADYS MARSHALL GLENN, 1217 Bowle Street, Amarillo, Tex. Classes June 3rd, Amarillo; July 22nd, Colorado Springs, Colo.

FLORENCE ELIZABETH GRABLE, Michigan State Institute of Music, Lansing, Mich.

HARRIET BACON MACDONALD, 13434 Detroit Avenue, Cleveland, O. 6010 Belmont Ave., Dallas, Tex.; 1422 Battery Street, Little Rock, Ark.

MRS. KATE DELL MARDEN, 61 North 16th Street, Portland, Ore.

MRS. WESLEY PORTER MASON, 10250 S. Wood St., Chicago, Ill. College of Music and Arts, Dallas, Tex.

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MUSIC IN THE SCHOOLS and COLLEGES

A Departmental Feature Conducted by Albert Edmund Brown

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The University and Music

By Frances T. Crowley

of the Cincinnati Conservatory of Music

Why do most of the universities in our country still hold music as a thing apart? Why do they still refuse to accept college entrance credit from the high school in which music is included? The blame lies in three directions—at the door of the university, at the door of the high school and at the door of the musicians themselves. Why is it necessary that the universities must recognize music talent and music training before we may hope to have well trained teachers of music in the schools and satisfy both the standards of the universities and those of the musicians?

The standard requirements of today are in the right direction, but the time allotted to measure up in any degree at all to such standards is not long enough. A student in the high school, after a certain amount of general training, is allowed to specialize in a chosen subject. The would-be commercial student, the mechanical engineer, during his high school training, is given the opportunity to choose those subjects which will help to qualify him for his chosen profession. The talented music student in the majority of schools is given no opportunity whatever. If he wishes to follow music as a profession, he must secure his training outside of school hours. With a heavy school schedule such as the serious student carries, he is more often than not compelled to give up his music training during his high school years. When he enters college, the same cry goes up—"no time, if I make so many

credits this semester, to practice and give time to music, which I feel that I could follow better than anything else." This applies to the student who possesses a real talent, and not to those who have a misguided notion that the music route is an attractive one, and that he will go to school where a course in Public School Music is taught, get a credential to teach for awhile, and then study to become a "famous" concert pianist or singer, or play in the symphony orchestra regardless of the fact that he is not conscious of any particular talent for music.

Although much is said for and against our educational system, the college system must still stand as one of the shining examples of "American idealism, American breadth of vision, and opportunity for the rich and poor alike, for a cultural background and training for a profession." But a student who wishes to become a well equipped supervisor of public school music must necessarily spend more time on the actual music itself. The best years for technical training, the best time to attain perfect control of the fingers of the hands, the arms, for instrumental playing, the best time for ear training, for an instrumentalist or vocalist, is said to be between the years of eight and eighteen. While the general education must not be neglected, where does the future musician find the time and strength to carry on a full schedule and practice not less than three or four hours daily?

We are told that, with the exception of England, no university grants degrees in music. In some countries the universities have courses in music history and aesthetic researches in their colleges of philosophy and grant the degree of Ph.D. on a thesis in these subjects; but there are no courses or degrees for pianists, violinists or other practical musicians. This is because of the recognition of the fact that the training of the musician does not belong in an academic institution. The church of England requires that its organist and choir leaders be trained musicians. While their training is done in regular music schools, they must go before an examination board of such leading colleges as Oxford or Cambridge for a degree in Mus. Bac. or Mus. Doc. These institutions provide lecture courses on general music courses, but there are no organized music courses leading to a degree such as we are attempting to establish here in America.

There is no reason why we should fashion our scheme of music in the schools of this country after those of Europe—except that the standards be raised. There is no country on the face of the earth that has brought to its masses as much music in so short a time as the United States. This has come largely through the teaching of music in the schools, but our unequal standards, our various ideas as to what constitutes sufficient training for those who teach music, has laid the whole music scheme of this country open to criticism.

If the universities are to set our standards, and as far as public school music training goes, it is growing to be an established law, then our colleges and universities must be willing to see more of the musician's viewpoint. It is not possible to carry on all the academic work required, to put in the neces-

sary time on teacher training, and to give the amount of time it requires for technical facility in the few years given over to a course in Public School Music. The young man or woman who wishes to follow the profession of a doctor may elect a course known as a pre-med course, in which he combines his college course with his medical course. This requires six years. To require a six year course for the training of a music supervisor would not be any too much, but to try to establish such a course at the present time would almost undo the work already done to establish a four year course.

It all comes back to the matter of music training during the high school period, in which the student must be given time and credit for college entrance. A few universities are open minded to the fact that music requires as much consideration in the schools as do the other subjects—but we cannot expect them to give much consideration to a course of music carried on as it is in the average high school. It is up to the universities and the state boards, who in the main shape our educational policies, to manifest a broader interest, a stricter supervision, a more musical perception of what is due the talented music student during his period for training. They should see that a consistent course of study and well trained music teachers are provided in the high school so that when a student enters upon a course of music supervision in a school of music or college, he has not only an academic but also a music background upon which to build for a professional training. They should see that the highly talented musical student, whose talent and ambition inspire him to become a concert performer, be allowed to follow a course of academic training, and that he have time for applied music study which will promote rather than retard his growth toward a concert performer.

In the last twenty years some sweeping changes have come about, but before we can hope to have a clear idea of what the training for a music profession or career in this country must be, both university and musicians must be big enough to see on the other side of the wall.

In speaking of music and painting, Whistler says that "Art has become foolishly confounded with education—that all should be equally qualified. Art happens—no hovel is safe from it, no prince may depend upon it, the vastest intelligence cannot bring it about, and puny efforts to make it universal, end in quaint comedy." What Whistler says is true. Since our educational system is such as it is, only with the combined efforts of colleges, schools of music, and musicians as a class, can we hope to arrive at any sort of universal standard.

Woodrow Wilson sounded a keynote when he said: "I have dedicated every power there is in me to bring the colleges that I have had anything to do with to an absolute regeneration of spirit, and I shall not be satisfied until America shall know that the men in the colleges are saturated with the same thought, the same sympathy, that pulses through the whole great body. ***"

New Conference Officers

The five sectional conferences recently elected officers for two years:

Southern Conference—president, Grace P. Woodman (supervisor of music at Jacksonville, Fla.); first vice-president, Dean William C. Mayfarth (Converse College, Spartanburg, S. C.); second vice-president, J. Henry Francis (Charleston, W. Va.); secretary, Minnie D. Stensland (Knoxville, Tenn.); treasurer, Leslie A. Martell (Boston, Mass.); auditor, C. D. Kutschinski (Winston-Salem, N. C.); member of national board of directors, Grace VanDyke More (Greensboro, N. C.).

Eastern Conference—president, M. Claude Rosenberry (State Director of Music, Harrisburg, Pa.); first vice-president, E. S. Pitcher (Auburn, Me.); second vice-president, Pauline A. Meyer (Cortland, N. Y.); secretary, Marion E. Knightly (Winchester, Mass.); treasurer, Clarence Wells (Orange, N. J.); directors, F. Colwell Conklin (Larchmont, N. Y.), and Annabel Graves Howell (Wilmington, Del.); member of national board of directors, James D. Price (Hartford, Conn.).

Southwestern Conference—president, Grace V. Wilson (Wichita, Kans.); first vice-president, Frances Smith Catron (Ponca City, Okla.); second vice-president, Darold S. Dyer (Winfield, Kans.); secretary, Sara White (St. Joseph, Mo.); treasurer, Catherine E. Strouse (Emporia, Kans.); auditor, Eugene M. Hahnel (St. Louis, Mo.); member of national board of directors, J. Luella Burkhard (Pueblo, Colo.).

Northwestern Conference—president, Frances Dewey Newenham (Seattle, Wash.); first vice-president, Marguerite V. Hood (Bozeman, Mont.); second vice-president, Judith Mahon (Boise, Ida.); secretary, Helen Boucher (Seattle, Wash.); treasurer, Esther Jones (Moscow, Ida.); auditor, Charles N. McCoard (American Falls, Ida.); director, Roy E. Freeburg (Missoula, Mont.); member national board of directors, Mrs. T. A. Rice (Coeur d'Alene, Ida.).

North Central Conference—president, Herman F. Smith (Milwaukee, Wis.); first vice-president, Marian Cotton (Winnetka, Ill.); second vice-president, Gaylord R. Humberger (Springfield, Ohio); secretary, Edith M. Keller (Columbus, Ohio); treasurer, Frank A. Percival (Stevens Point, Wis.); auditor, Harold E. Winslow (Indianapolis, Ind.); directors, Ann Dixon (Duluth, Minn.) and David E. Mattern (Grand Rapids, Mich.); member national board of directors, Alice C. Inskeep (Cedar Rapids, Ia.).

At Tulsa's Annual Festival

The second annual music festival of the Tulsa Public School was given under the direction of George Oscar Bowen, supervisor of music. Five concerts were held as follows:

First concert—Junior High Schools, combined girls' glee clubs; combined boys' glee clubs; mixed chorus of 1,000 voices; All City Junior High Orchestra; All City Junior High Band; Dorothy Naylor, accompanist.

Second concert—Platoon Schools, third and fourth grades chorus, 1,000 voices.

Third concert—Central High School, The Saint Cecilia's, George Oscar Bowen, conductor; the Orpheus Club, L. Stanford Hulshizer, conductor; the Orchestra, Albert Weatherly, conductor; the Band, Milford L. Landis, conductor; Philip LaRowe, organist; Dorothy Naylor and Evelyn Hood, accompanists.

Fourth concert—Minneapolis Symphony Orchestra, Henri Verbrugghen, conductor.

Fifth concert—Central High School chorus, 500 voices, George Oscar Bowen, conductor; L. Stanford Hulshizer, assistant conductor; Dorothy Naylor, accompanist, assisted by the Minneapolis Symphony Orchestra; Mrs. Allen A. Taylor, soprano, George Meader, tenor, Bernard Ferguson, baritone.

The violin choir alone had 250 players. The programs given represented over seventy composers, which included old masters and modern composers.

Pennsylvania State College Summer Session

A large selection of music courses especially adapted for public school music supervisors and grade school teachers will be offered at the Summer Session Institute of Music Education at the Pennsylvania State College, from July 1 to August 9, under the direction of R. W. Grant, director of music at the college.

Special features of the Institute will be a mixed chorus of more than 100 voices, conducted by Mr. Grant; a Little Symphony Orchestra of thirty pieces, and the Summer Session Band. Each Monday evening the entire college summer group will assemble for community singing, also to be led by Mr. Grant, and a program of special music by the band, orchestra and advanced student soloists.

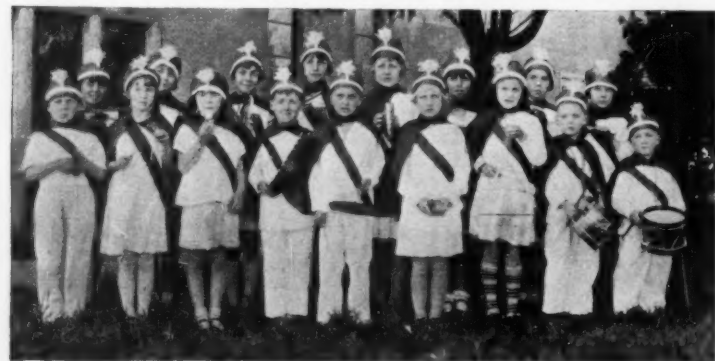
A faculty of sixteen supervisors and instructors of music education, under the direction of Mr. Grant, have been engaged to teach at the summer institute. James Woodside will be in charge of private lessons in voice and summer master classes for singers and teachers, including individual instruction in voice culture. George J. Abbott, director of music in Elmira, N. Y., and lecturer of public school music methods at Elmira College, will be associate director of the Institute of Music Education.

Seventeen courses for supervisors of music, including sight reading, dictation, theory, harmony, melody, practice teaching, chorus work, and instruction in music appreciation, will be a part of the curricula to be offered. In addition there will be sixteen courses given for supervisors of public school instrumental music. They will include instruction in orchestra and band methods,



DOYLE C., JR., AND BARTOW BARNETT

Five-year-old violinist and three-year-old pianist respectively. These two boys won first and second prizes at two contests for juveniles in Oakland, Cal., recently. Doyle played Carnival of Venice and Annie Laurie; Bartow played The Mill. Doyle plays regularly over station KIX and has made quite a name for himself in the Bay District. The children are the sons of Mrs. D. C. Barnett, school principal, of Half Moon Bay, Cal.



THE HALF MOON BAY RHYTHM BAND,

directed by Mrs. D. C. Barnett. The members range from three to nine years of age.

Music in Schools and Colleges

orchestra conducting and practice, violin and stringed instruments, clarinet and woodwind instruments, and in pianoforte, organ and violin.

* * *

Music in Chicago Schools

The Chicago Board of Education is planning a four years' course in music, open to all public school pupils interested. William J. Bogan, Superintendent of Schools, outlines the courses in music appreciation in the following statement:

"The study of music appreciation in the public schools of Chicago will receive great impetus from the consummation of a plan which has as its objective a systematic course of study in the public schools and co-operative young people's concerts and programs by the Chicago Symphony Orchestra and Dr. Frederick Stock. The plan contemplates a four-year course, and the subject's and compositions for the next school year already have been agreed upon.

"The first-year program embraces six features: rhythm, strings, woodwinds, brasses and percussions; melodic development, structure, general. As each branch in this course is studied in the schools, it will be followed by concerts by the Chicago Symphony Orchestra in Orchestra Hall with appropriate programs arranged by Dr. Stock. These concerts will be an expansion of the present children's concerts by the orchestra, with the addition of one or more series, as the needs may dictate. It will be the purpose of the music department to foster the study of music appreciation and encourage attendance at the concerts."

* * *

General Notes

Alabama

Athens. Here is a summary of the 133 recitals given in Athens College, Athens, Ala., from September 14, 1924, to May 20, 1929. The total number of compositions performed was 2,013, divided as follows: piano solos, 916; duets, on two pianos or with the organ, ninety-three; vocal solos, 355; duets, trios, quartets, chorus and glee club numbers, eighty-three; organ solos, 340; violin solos, sixty-one; special numbers not indicated, forty-four; readings, including sketches, seventy-nine; orchestra, sixty-two; the 610 composers were born in thirty-three countries; the 173 American composers in thirty-two states. There were 108

pianists, forty-two vocalists, fifteen organists and fifteen violinists. These recitals included four Bach recitals, one Wagner, one Liszt, two Chopin, three Russian, one Italian, three French, one Beethoven, two Schubert, one of women composers, one German, two British, one Norwegian, one Grieg (with both Peer Gynt suites played), one of Indian Music, thirteen choral services, one of modern compositions, nine American, three memory contests, one of Alabama composers, and one of Handel. The students taking part came from seventy-three cities and towns in ten states and three foreign countries (Japan, Korea and Cuba). Bach was represented by fifty-three different compositions (a Prelude and Fugue counting two), Chopin thirty-three, MacDowell twenty-four, Beethoven twenty, Schubert and Handel eighteen each, Grieg seventeen, Liszt and Mendelssohn sixteen each.

Athens College is offering a full course in music in the summer, which began June 10.

New York

Amsterdam. A concert by the New York State Eastern District high school chorus and symphony orchestra was held here in the junior high school auditorium, under the local concert management of Frank Jetter. The program was as follows:

Part I—Thornrose Waltz (Tschaiowsky), Pizzicato Gavotte for Strings (Lattmann), Symphony in E flat major (Mozart) presented by the Eastern District High School Symphony Orchestra, under the direction of Kenneth Kelley.

Part II—The Eastern District High School Chorus under the direction of Frank B. Bailey presented the following numbers: Break Forth, O Beauteous Heavenly Light (Bach), Were You There? (Burleigh), Glorious, Forever (Rachmaninoff), America's Message (Johnstone), Mexican Serenade (Chadwick), O My Love is Like a Red, Red Rose (Garrett), Now the Day is Over (Barnby). The accompanists were Dorothy Berner and Olive Welch of Gloversville, and Martha Miller of Lansingburgh.

The following are the high schools and the numbers of singers that were represented: Albany 25, Amsterdam 10, Gloversville 12, Granville 11, Hoosick Falls 8, Lansingburgh 16, Rensselaer 5, Saratoga Springs 6, Schenectady 44, Valatie 3, Watervliet 11, the total in the chorus being 150. The total number of people in the orchestra was seventy-nine, the following high schools being represented: Albany 21, Amsterdam 2, Ballston 1, Canajoharie 2, Fort Edward 1, Gloversville 9, Hoosick Falls 2, Hudson Falls 2, Johnstown 4, Saratoga 2, Saugerties

3, Schenectady 19, Troy 6, Valatie 3, Watervliet 2.

The executive committee was composed of Kenneth G. Kelley, conductor; Frank B. Bailey, manager, and H. Townsend Heister. The executive committee for the chorus was made up of Frank B. Bailey, conductor; Frank Jetter, manager, and Sara L. O'Haire, John B. Schirley, and Ralph Winslow ex-officio members of both committees. The concert was held under the auspices of the music department of the Amsterdam Public Schools.

Wisconsin

Milwaukee. The Young People's Orchestra of Milwaukee, organized about two years ago and sponsored by the Civic Music Association, recently gave its first concert under the direction of Rudolph Kopp and his assistant, Wilson Rusch. The Civic Music Association organized this group with the view of offering orchestral training and experience to talented young musicians, especially those young men and women who are beyond high school age, and with the hope that this orchestra may sometime form the nucleus for a permanent symphony orchestra. Last year the common council of Milwaukee made an appropriation to help support this movement.

The membership of the orchestra is very interesting. Beside a few high school students of exceptional ability one finds among the eighty members girls and boys who labor in factories and shops during the day time and yet do not hesitate to meet in the evening and devote several hours to an intensive study of good music. One of the players is a young traffic officer who, after his day's duties directing the traffic at a busy street corner, takes his instrument and attends the rehearsal.

Stevens Point. The results of the State Band Tournament were as follows: In the Class A band contest consisting of bands of twenty-five months' or more experience, the following were given first place: Algona, Appleton, Cudahy, North Division, Milwaukee; Portage, Stevens Point, Viroqua, Wausau, Wauwatosa and Westby. Third ratings were awarded Milwaukee Boys, Tech, Bangor, Berlin and Milton Union.

In Class B, consisting of bands of seven to twenty-four months' experience, first ratings were awarded to South Division, Milwaukee; Menasha, Shorewood, Two Rivers and Waupun; second ratings went to Antigo, Beaver Dam, Mount Horeb, West Division, Milwaukee; and Milwaukee Girls' Vocational. Third ratings were given Galesville, Nekoosa, New Holstein and North Milwaukee.

In Class C, ten to sixteen months' experience, first place went to Phillips, Ripon,

Music Educators of Note



A. VERNON McFEE.

who is a graduate of the College of Music at Cincinnati with the degree of Mus. B. For some time Mr. McFee was a teacher of music at the Lincoln Memorial University; for the past twelve years he has been at the East Tennessee Teachers' College. In 1919 he was elected treasurer of the Supervisors' National Conference, holding that office for seven consecutive years. For the past year he has been doing graduate work at the University of Cincinnati from which institution he also holds the degree of Bachelor of Science.

and Milwaukee Girls' Tech; second place to Dodgeville, East Troy, Oconto, and Princeton; Brodhead, Coon Valley, New Lisbon, Reedsburg and Seymour were rated third.

In Class D, consisting of bands having up to nine months' experience, West Salem was awarded first place; Mosinee, Keshena and Rio, second place, and Albany and Juda, third place.

North Division High School of Milwaukee won the marching contest in the two mile long parade. Thirty-seven bands took part in this event. Second and third places went, respectively, to Menasha and West De Pere.

Milwaukee had the best drum major, and, what is more important, she is a girl. She is Jacqueline Meyers of Lincoln High School.

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Commencement at the Cleveland Institute

Ten students were graduated from the Cleveland Institute of Music at the close of this, the eighth year of the school.

Frieda Schumacher, of Grand Island, Neb., received the Bachelor of Music degree conferred by Western Reserve University, and the first one awarded by the school. She was awarded her teacher's certificate from the Institute two years ago, and since that time has been an assistant teacher on the piano faculty.

Members of the graduating class who received teacher's certificates were: Doris Runge; Mignon Bryant, of Cuyahoga Falls, Ohio; Doris MacMillan, of Buffalo, N. Y.; Joy Maurine Hunt and Corinne Rogers, of Grand Island, Neb. Martha Swann, Bernice Tomlinson, Naomi Holz and Olga Anderson received the degree of Bachelor of Science in Education.

The commencement exercises included, in addition to the commencement speaker and presentation of certificates by Beryl Rubinstein, dean of the faculty, the awarding of the gold prizes given each year for merit and greatest progress in given subjects.

The twenty-five dollar gold awards in the adult class were given to: Jane Goets, in piano; Elaine Canalos (of Loraine, Ohio) in violin; Clyde Seidel in trombone; Doris MacMillan in theory; Emanuel Rosenberg in voice, and Robert Swenson in cello. Mignon Bryant, a graduate in piano, was named the best all-around student for the year 1928-29 and was awarded the twenty-five dollar gold prize for her excellence. Ten dollar gold prizes were given to the following children: Emily Binkowitz, Roslyn Briskin and Ethel de Gomez in piano; Victor Horowitz and Leonard Parks in violin; Alice Barber (of Ashtabula, Ohio) in cello; Emily Binkowitz and Ward Daveny (of Ashtabula, Ohio) in theory, and Ruth Haas in trumpet.

The following program was offered by the five young ladies who received their piano teaching certificates: Fantasie in D minor, Mozart; Doris Runge; sonata, op. 31, No. 3, Beethoven; Mignon Bryant; Voiles, Debussy; Joy Maurine Hunt; Etude op. 25, No. 7, Chopin; Corinne Rogers; Scherzo in B minor, Chopin; Doris MacMillan.

Francis Moore Students in Recitals

Francis Moore recently moved into beautiful new duplex studios in New York, an ideal place for recitals and entertainments. Beginning May 1 he has been holding a series of student recitals, in preparation for the final concert at Steinway Hall.

At the first of these studio affairs the following students participated: Teresita Cochran, Katherine McNatt, Nancy Hankins, Lois Brown, Mary Kapelian, Jeannette Rona, the Misses Shambaugh, Tuthill and Danzinger, John Carroll and Maurice Graham. On May 7 Mr. Graham, talented seventeen year old negro pianist, gave a recital under the auspices of the Turtle Bay Music School, of which Mr. Moore is a member of the teaching staff. Many people of prominence were numbered among the guests. Miss



MEMBERS OF THE 1929 GRADUATING CLASS AT THE CLEVELAND INSTITUTE OF MUSIC,

who received a teacher's certificate. From left to right they are: (back row) Martha Swann, Doris MacMillan, Mignon Bryant and Doris Runge; (front row) Bernice Tomlinson, Joy Maurine Hunt and Olga Anderson.

Rona, another gifted Moore pupil, was heard recently at Christodora House in New York, where Mr. Moore is head of the piano department.

Simpson Conservatory Summer

The Simpson Conservatory of Music, in Mount Vernon, N. Y., announces a Summer School from July 8 to August 17. John Simpson, director of the institution, formerly the Mount Vernon Conservatory of Music, has added a new department which is to be known as the Department of Popular Music, offering instruction in piano, saxophone and banjo.

Associated with Mr. Simpson on the faculty of the conservatory are Phyllis Cook, Antonio Agenti, Gladys Downing, M. Bentley and Andre Bourre. The curricula of the school includes, piano, voice, violin, dramatics and elocution, and theory. Large practice rooms are available to the students in the spacious conservatory building, which is situated right in the heart of Mount Vernon.

Another Successful Jonas Artist-Pupil

Gladys V. Dashiell, one of the talented artist-pupils in the master class that Alberto Jonas conducts in Philadelphia from October to June, presented her pupils in a successful concert at the Parnassus Studio of Music, Philadelphia.

PUBLICATIONS

(Edward Schuberth & Co. Inc., New York)

Three Ukrainian Folk Songs for violin and piano, by Roman Prydatkewitsch, entitled Cossack Dance, Yanitchok and Tryst with the Wind. The solo pieces for violin are written by a practical violinist, who has had success both as player and as teacher. They are true to the idiom of the instrument, and with the exception of the third named are playable by violinists of average technical powers. The composer is a native of Lemberg, the capital of Eastern Galicia, and received his musical education in Austria. After the war he became instructor at the National Institute of Education and Ukrainian Theatrical Institute in Odessa, Russia. Then he became intimately acquainted with the Ukrainian folk music. He is at present affiliated with the Philadelphia Musical Academy, and teaches in his own Ukrainian Academy of Music in New York. The Cossack Dance is an effective short solo number, which opens with a lively spiccato movement in A major. The middle part, in F, abounds in double stops, which alternate with suggestions of the first theme. A short coda in A closes the piece. The harmonization is simple and typically Russian.

The Yanitchok opens with a characteristic folk melody consisting of a thirteen bar period, followed by a period of seven bars. The piano then takes up the theme, which is embellished by spiccato passages by the violin. The opening theme is then reiterated by the solo instrument in double stops. The most pretentious number, musically, is the Tryst with the Wind, a typically Russian theme, in which augmented intervals are frequent, is accompanied by a flowing accompaniment which suggests the surging of the wind. In the middle portion there is an interesting canonic treatment of the melody, between violin and piano, calling for considerable technical skill on the part of the violinist. The piece ends with a cadenza, in pianissimo, built on the opening theme. A most effective solo number.

(G. Schirmer, Inc., New York)

Schubert Fantasia in F Minor, opus 103, arranged by Harold Bauer.—This beautiful work was originally composed for piano, four hands. It has been arranged by Mr. Bauer for two pianos, four hands. The music is as lovely as any Schubert ever wrote and fully deserves to be made available in this form for pianists. The two pianos give to it a breadth and brilliancy that could scarcely be attained on a single piano, and it becomes a work of sonata length and of a wealth of interlocking melody that is as impressive as it is astonishing. When one thinks of Schubert, the supposedly untaught, creating such music as this, one can only feel again that astonishment that one has felt before at his genius.

Old Black Joe, transcribed for piano by Carlyle Davis.—Carlyle Davis is known not only as a composer of much taste but equally as a pianist of such ability that he can give adequate interpretations of his own works as well as the works of others. With his son Roland, he gave a recital of his own compositions several years ago in Town Hall, and succeeded in capturing the attention not only of his audience but of the New York press as well, and that is no small matter, for New York critics are not always too lavish in their praise of out-of-town composers "from the sticks and the tall timber" coming to New York to display their wares.

Quite a few of Mr. Davis' works have been published, and a number of them have been successful. An addition to the successful ones should certainly be this simple and tasteful arrangement of Old Black Joe. Mr. Davis has retained the dignity and nobility of the original tune and has not injured it by the use either of complex and unexpected harmonies or dissonant counterpoints. He has adopted the method of using notes of different size to indicate what part is to be emphasized, which makes the interpretation of the music a simple matter. The piano arrangement is of very moderate difficulty and will interest not only skilled pianists but also students who have reached the middle grades.



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Proschowski Studio Notes

Marie Healy, coloratura, sang on May 18 at the Springfield, Mass., Music Festival, and on May 21 gave a recital in Pittsfield, Mass., under the auspices of the Trinity College. Peggy Cornell has been announced as one of the leading stars in Shubert's new production, Broadway Nights. Helen Ardelle, coloratura, gave a song recital in Ithaca, N. Y., on May 13. Pupils of Louis Diercks, associate teacher of Frantz Proschowski in Kearney, Nebr., won two first prizes and three second prizes in the State and District contests of the Federation of Music Clubs.

Nola Arter, soprano, is singing at the Twelfth Street Reformed Church, Brooklyn, N. Y., as soloist. Margaret Jane Armstrong, coloratura soprano, gave a New York recital at Steinway Hall, May 10. Oliver Stewart, tenor, was recently soloist in Haydn's Creation, under the direction of Walter Clapperton at the Chalmers United Church of Ottawa, Canada; on May 3 he was soloist at a luncheon given at the Pennsylvania Hotel; May 26 he sang in Hackensack, N. J.; May 19 he gave a concert in Greenwich, Conn., and appeared at a concert in Summit, N. J., on June 2.

William Margrave, baritone, gave a concert at Stevens College at Columbia, Mo., May 20, and also was scheduled to give concerts at the Nebraska State Normal at Kearney, Neb., and in Falls City, Neb., during the month of June. Donald Thayer, baritone, gave a joint song recital with

Orline Burrow, violinist, and Oscar Rasbach, composer-accompanist, April 30, for the Sierra Madre Woman's Club in Sierra Madre, Cal. Mr. Thayer is under the management of R. E. Johnston of New York.

Gladys Webb, soprano, was the soloist for the Philharmonic Symphony Orchestra of Amarillo, Tex., May 26. May 17, Nola Arter, soprano, Nina Valli, lyric soprano, and Lydia Summerfelt, contralto, gave a joint recital for the Men's Club of Larchmont, N. Y. Eleanor Starkey, soprano, sailed May 15 for Germany, where she will continue her study in German opera and repertory. Corinne Stone, coloratura soprano, gave a song recital in Wichita, Kan., June 22.

Frantz Proschowski presented Janet O'Connor, contralto, at the last recital of the season given at his studio. Miss O'Connor made a charming appearance and held the attention of her large audience by her personality coupled with a lovely deep rich contralto voice. She opened her program with Rossi's Ah Rendimi. This was followed by a French group which she did with artistic style. Her third group was the immense Acht Zigeunerlieder of Brahms, which she sang with the assurance of a veteran singer of German Lied. The English songs which closed her program were most attractive and she did the Rachmaninoff's Floods of Spring with fine style. Gertrude Clarke was at the piano.

William J. Reddick Goes to Bay View

William J. Reddick, composer and conductor, completed his second season as musical director of the Little Theatre Opera Company and left for Bay View, Mich., to take



From the drawing by Jos. Cummings Chase
WILLIAM REDDICK

charge of his annual duties as director of the Bay View Assembly.

Mr. Reddick has prepared twelve operas for public performance since the fall of 1928 and has conducted over one hundred performances at the Little Theatre in Brooklyn and at the Hecksher Theatre in New York. He will continue with this work next season when six new operas will be presented. During all this intensive work he has acted as organist and director of the Central Presbyterian Church of New York and has kept up his private teaching.

His Sweet Canaan was sung on May 23 by four thousand voices in the concert of the Associated Glee Clubs. He has been in charge of the music school in Northern Michigan

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since 1926, and has directed the orchestra and chorus in the fifteen or sixteen concerts given there during July and August of each year.

Mr. Reddick will reopen his studio in September and will continue with his private work in piano, coaching and composition.

American Orchestral Society Plans

The ninth season of the American Orchestral Society will comprise ten concerts to be held in Carnegie Hall, New York, under the direction of Chalmers Clifton, on the following Tuesday afternoons: October 29, November 19, December 10, January 14 and 28, February 18, March 4 and 25, April 8 and 29.

Eighty rehearsals are scheduled for the twenty-seven weeks of the Society's season. They have been arranged for Monday, Wednesday and Friday mornings instead of afternoons as heretofore. Auditions for new students will be held in September. The program for the class in conducting has been enlarged. Each week a practice orchestra will be placed at the disposal of the students and a conference upon score reading, baton technique, etc., will be held. The theory work which constitutes part of the educational work of the Society will be given again next season under the direction of Franklin Robinson, and will include elementary, advanced and normal grades.

Forsyth Works Printed

The Anglo-Canadian Music Company of Toronto has printed W. O. Forsyth's new piano pieces, Down by the Bending Willows, Prelude and Valse Romantique, which have the charm of graceful melody and interesting harmony, and, in the waltz, very brilliant passages, also double notes and octave finale.

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WANTED ADDRESS of Emmaletta Vantine who formerly had a studio in Los Angeles. Information regarding her whereabouts will be appreciated. All communications will be treated confidentially. Address: "L. A. S.," care of MUSICAL COURIER, 113 West 57th Street, New York.

CELLIST WANTED—College in middle west wants services of cellist, beginning in the Fall. Good position. In addition to teaching incumbent will have plenty of opportunity to concertize in adjacent territory. Address: "M. C. S.," care of MUSICAL COURIER, 113 West 57th Street, New York.

WANTED—ADDRESS OF ARNOLD POWELL, teacher of violin, composition and theory, who opened studio for short time in Steinway Hall. Claims to be pupil of Glazounow, and Wilhelmj. Information as to his present whereabouts will be appreciated. Address: "A. A. L.," care of MUSICAL COURIER, 113 West 57th Street, New York.

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PIANO AND MUSICAL INSTRUMENT SECTION

WILLIAM GEPPERT, *Editor*

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EXPRESSIONS

The Indecision of Piano Men Generally the Biggest Handicap of Progressive Reorganization—Paper Profits vs. Real Values—A Sensible Plan of Cutting Expenses to Meet Current Sales Conditions

What might be termed, according to a Western writer, the "indefinite uncertainty" of the music business is something that takes up the thoughts of many a man who has gone through the decline of the piano.

One has but to study the efforts of those men of indefinite ideas and uncertain thoughts to realize that there is little effort being made to bring the piano into its real demand and cultivate what will eventually bring that basic musical instrument into its own again.

Columns have been written about the piano. The underlying argument is that the piano is dead. Yet pianos are being sold today, but the sales are not to be compared to those days of just a few years back, one year especially when the instruments could not be manufactured and dealers were paying bonuses against one another to get a few here and a few there, no matter the quality or the name value.

When Pianos Were Scarce

There are many of us who will recall that sensational claim made by Dan Nolan, of Cleveland, when he was president of the so-called Merchants' Association, the time when he said he was resigning to go into the automobile business. Mr. Nolan made a felicitous talk in which he claimed that the trade never had seen the time when dealers were scurrying around among the piano manufacturers begging for pianos, never caring what the price, and paying bonuses if they could get car load lots from other dealers.

Mr. Nolan claimed this was to his credit as he was president of the national association. But, and herein lies the joke: Mr. Nolan was resigning, or declining, the piano business with all this to his own admitted credit. That did not chime in with what he was doing—going to leave the piano and take on the automobile.

In the face of the greatly increased output of automobiles with its great replacement facilities, it was but a short time before Mr. Nolan entered the piano game again, and has been in it ever since. We refuse to give the exact language that Mr. Nolan employs in describing the differences in selling automobiles and the selling of pianos. In truth, the talk is somewhat like that of the man who in the past sold cheap stencils of the no-tone, no-name value and the condition of past piano selling with the efforts to sell now.

All in the making, one might say, but the fact remains that even under present conditions Mr. Nolan remains true to the piano and his faith is great. He endorses the stand of the MUSICAL COURIER in all that is said in its columns regarding the value of the piano as a commercial proposition, and shows by the sales his house in Cleveland, the Wurlitzer, that pianos can be sold and are being sold at this very day.

For Those Who Hold On

It is strange as one goes over the field and finds so many dealers with good name values, fine lines of pianos, endeavoring to sell out. After these years of leanness, to endeavor to dispose of a music business is past understanding, for the piano has been so damned by the very men who want to sell out, or combine, it makes one believe that good business sense in piano selling is at a low ebb right now, and this leading to a belief that piano men who made great successes in the past did not really understand that the piano business then was the best in the commercial world and never had any idea that there would be an ending of it all, as it proves to be at this day.

Is it all the fault of the piano? Have the piano dealers ever realized that they have been working along lines that were conducive of disaster? There

are many of us who can remember the oft-repeated warnings of Col. Conway to prepare for a "dip" when times were good. This warning was issued so often by Col. Conway that piano men began to think of the warning of the coming of the wolf. Those who did heed the warnings are now in safe holdings that enable them to weather the storm. They will be of the remaining few that will hold on to piano selling as in the past.

All this is brought to mind when the various statements of old name houses are gone over. Statements furnished for the purpose of inducing someone with money to come along and buy a piano business that in years gone by showed great earning powers. Such statements have "holes" in them that dealers do not seem to realize militate against any other piano house taking an interest in buying.

Working Along Wrong Lines

People now are buying stocks, say some, and those who are buying stocks include several piano men who want to sell out, though all this is not recognized. But who wants to buy a piano business if it is not making money? Let one who has a working knowledge of the business analyze such statements, and it will become evident that many dealers have been working along wrong lines for many years past. In other words, there has been that uncertain indefinite attitude that has caused them to bring their statements to such an adjustment so that they could fool even themselves.

Not always are such men safe in the fooling of others. There are many men in the piano business who have made themselves believe they made money out of this foolish method of preparing statements that do not show actual results as to profit and loss.

Out of five statements of well known piano dealers examined by the writer the past two or three weeks, there are assets built up on name value, and other indefinite claims that show there is nothing left to sell. One big house has made several offers to buy one or more of those in spite of these indeterminate statements, but the dealers who wanted to sell believed they should have a lot of cash so they could enter into some other business.

The one uncertain and indefinite asset is that of the instalment paper. This is that dealer is willing to sell out and carry the instalment paper, but in each instance it was known that the instalment paper was in the hands of discount organizations and the greater percentage "paid out," to use a piano expression. This made it impossible for the dealer to include his instalment paper in his assets.

What Price Name Value

The offerings for such a business generally results in a 50 per cent. offer of cash paying for the inventory, with a weeding out of the second-hands on a basis of estimation on the part of the one making the bid. When this was threshed out to a buying basis it was evident that the dealer who wanted to sell and who had inventoried his name value at a high figure, was not to get anything in cash and in two or three instances nothing for name value.

How can any dealer place any value on his name if that name does not show an earning power? Certainly those dealers who want to sell their names do not carry much that is sellable when that name does not show any profits for the past three years. And those years that do show a profit during the good times are cut like kindling wood under the keen knives of those who know the piano business.

How can a dealer expect an auditor of any ability to include a losing name as of any value? How can the inventory that never shows any depreciation in its statements be accepted at 100 cents on the dollar, when that inventory includes all the old trade-ins

that have been eating their heads off for years? There are old pianos still carried by one or two of the dealers whose statements the writer has seen that certainly would not hold to the allowances made for them in trade-in sales.

Then there is a weirdness in the liability columns that show a faulty average of value estimating. In truth some of the statements examined are rather disconcerting, and back of such estimates as to inventories there shows up that devil of the stencil which does not allow of tangible values in dollars and cents.

One statement includes something like, fifty stencils that had been sold and then been taken back by the dealer in the selling of real name value pianos, and this accumulation of cheap no-tone stencils had been going on for years. It follows that to carry these trade-ins was expensive, yet no depreciation was allowed from year to year, and today no one would give fifty cents for any unit of the dead assets.

Yet here comes an offer to sell with nothing to sell, for such dealers are worse off than nothing. If the name value is worth anything, then it is worth more to the dealer himself than to any one else.

This may be disputed by many, for it is accepted as good business to gather in old name values and continue the makings thereof, but always with the intention to deceive and make people believe that the original makers are producing the pianos, while they are from the factories of others.

Some Good Advice

In the last article upon this subject the advice was made to those dealers who want to sell out or liquidate, to dispose of extravagant leases, get down to first principles even if they had to start with one salesman, and that himself, keep his living expenses within his profit-making, and build up in the hope to remain until the dealers' ranks are cleaned out, leaving about 10 per cent. of the present dealers to carry on and dispose of the limited products of the factories, this output being decided by the demands of the music lovers of this country. This output of good pianos is estimated by the writer to arrive at about 100,000 per year. How many dealers can be supported upon this production? Let it be known that it is the belief of many that such a production of pianos will mean nothing, but when we study it all out we find that this means reduction of about two-thirds of what has been the average of the years of this century, not including the last three years.

If this be the case it is evident that there will be given the music merchants who will go into retrenchment, a hold to piano selling along overheads that will give the pianos credit for good profits, and then make up in volume of business through musical instruments that can be made to realize profits, and this including the radio.

The Radio

Dealers can not create profits if radios and other musical instruments are carried along the same lines as are pianos, for there is a great difference as to discounts. If, however, the dealer will bring his inventory and his overhead within the possible fifty per cent. discount, selling his pianos on that basis, he will find that he can make money, and make it easy. If he will but carry on as a merchant in the end he will find, if he be one of those who withstands the present destruction, that he is really a merchant, and one respected and without the taint of piano agent in any way.

The piano is not dead by many means. The conditions are such that now it is a survival of the fittest. The dealer who wants to sell out is foolish. Let him make his name value be of real value and not a rainbow that disappears when the expert studies his statement. Save that name value he figures in the thousands and which his losses kill at one glance. Let him liquidate his inventory, and if necessary get down to the one-man organization, keep his living overhead within his profit-making powers, and he soon will decline any propositions in his own mind to sell out. The piano is not dead. It needs only the encouragement of right selling powers to make it what it always has been—a big profit maker.

WILLIAM GEPPERT.

Piano and Musical Instrument Section

Congratulations!

The National Piano Manufacturers Association took a long step towards the regeneration of the piano business in voting a special appropriation of \$30,000 for piano promotion work under the jurisdiction of the National Bureau for the Advancement of Music. It constitutes in a sense a graceful and fitting acknowledgment of the new status of that organization as well as recognition of its past promotional work. The general activities of the National Bureau ever since its formation have been so widespread along purely cultural lines that money could not be spared for specific promotion without dangerously curtailing its usefulness. ¶ The \$30,000 constitutes a special fund to be used for specific and direct promotion. The regular appropriation will insure all of the past work in sponsoring the cause of music through encouraging of music clubs, community choruses, music week, music memory contests, Christmas caroling, musical bodies in industrial and commercial organizations, and all the other manifold enterprises of the Bureau being kept up. ¶ Just what C. M. Tremaine will do with the special fund is as yet a question, but one thing is certain. The money will be wisely spent and there will be an astonishing return from this expenditure. He has shown in the case of the band and orchestral instrument manufacturers' appropriations what could be accomplished in those two individual fields. Something equally vital is sure to result from the present situation. It is a logical step in the development of the usefulness of the N. B. A. M. to the music industries generally. ¶ The MUSICAL COURIER feels a peculiar sense of pride in that it was the only publication in the field to point out the fact that the N. B. A. M. was now ready to take the lead in direct piano promotion as a rallying point for the entire industry. The MUSICAL COURIER congratulates the National Association of Piano Manufacturers for having formulated this suggestion into a definite program.

Rumors Still Afloat

The rumor factory in the piano business is still working on a twenty-four hour day schedule. There are more rumors afloat right now than at almost any time in the history of the business. Some of these guesses are started by men who wish to appear clever and to make it appear as though they had advance information on important happenings, whether they actually happen or not. Other rumors border on the libelous, and are used presumably as a means of getting the best of their competitors. ¶ It is a sign of the times when piano men start talking in this fashion. In prosperous times, when sales are plentiful, there is too much work to be done to bother greatly about the concerns of others. One might imagine that in these days when sales must be worked for, that this would mean even a greater drain on the time and energies of everyone in the trade or industry. However, it does not work out quite so simply. Now that the summer is with us, it affords a fine excuse for do-nothingness. ¶ One cannot help but think in hearing men who should know better repeating some idle piece of gossip as gospel, that if the same amount of effort and ingenuity were put into piano selling, the piano business would be much better than it is today.

New Blood for Old

A piano executive recently made the remark that the piano business at the present time held but little inducement for the better type of salesman, implying that salesman replacements, unless hired away from another piano house, were decidedly second-rate. It is to be feared that there is more than a little truth in this, although it seems too sweeping a statement to be altogether true. ¶ What is more serious is the claim that little or no effort is being made to retain the high grade salesmen who have grown up in the business, of whom, it is asserted a number have made connections in other lines, with more to follow unless conditions are radically changed. This is a difficult matter to discuss intelligently in that there are so many retail institutions involved, each with its individual method of handling the salesman problem. ¶ An added complication is the fact that some piano executives prefer hiring men who have no knowledge of the piano business but who do possess selling ability. The theory here is that whatever training most piano salesmen have had it is pretty sure to be along lines that are faulty or that

do not jibe with the policies of the individual house doing the hiring. There is a certain justice in this view but the fact remains that a well trained salesman in any line has a definite value. Honesty, selling ability, and musical connections are assets that cannot be disregarded. It is a problem strictly up to the dealers themselves, and it is one that cannot well be ignored.

Speaking Musically

After a view of the latest radio creations as shown at Chicago, it is evident that the fundamental question of tone is still a dead issue in the radio industry. The new "screen grid" is the latest novelty with its chief appeal being "added volume without distortion." This is good no doubt for the DX fans, if any still exist. However, in considering that with local stations the sound volume is still so great as to constitute a neighborhood nuisance unless carefully tuned down, the necessity of greater volume is not quite apparent. ¶ The dynamic speaker is still with us, and its distorted scale does not yield the best results, musically speaking. The fault, however, does not strictly lie with the speaker. The circuits now in use do not seem to purify the ethereal vibrations to a pure tonal result. It is evident that musical purists will have to wait at least another year before being able to buy a radio set that is a real musical instrument.

The Fashion Appeal

A New York piano merchant pointed out the other day that the piano has lost one of its big selling arguments as compared to the old days. At one time, he said, it was really a mark of social prestige to own a piano. A friendly home gathering without having recourse to the piano was rare. ¶ However, in these unregenerate days when most of the home music is mechanically supplied, the piano has decidedly faded into the background. He suggested that some effort should be made to revive the fashion appeal of the piano, with some such slogan as "It's fashionable to own a piano," this campaign to be carried out through newspapers, national magazines, and any other sources deemed useful. ¶ The suggestion is a good one, for certainly the example of other people is a powerful sales agent. "Keeping up with the Joneses" is not only a cartoonist's notion, but contains an eminently human stimulus to action. However, before the piano can be introduced into the home as a social asset, enough amateur "home" musicians must be supplied to make sure that the instrument justifies its "eye" appeal by "ear" appeal. ¶ It is only a question of time before this situation will right itself, for it is believed that there are more children today studying the piano than ever before. When enough people play the piano, it will become fashionable of its own accord for its utility as a means of social entertainment. This must again come about because of the peculiarly intimate feeling engendered by a social evening "around the piano," something that no mechanized radio concert can ever hope to rival.

The Housing Pendulum

Real estate experts are confessing cautiously some fear that the apartment house boom is slowing up and that the private house is again coming into its own. This is another typical swing of the pendulum, and, if true, should have a remarkably stimulating effect upon piano sales. ¶ Despite all arguments to the contrary, there is little doubt but that apartment house dwellers are poor piano prospects. Placing a piano in an ordinary sized apartment is by no means an impossibility, but it does present a problem of some proportions, because of space limitations. In the private house no such problem exists, as a matter of fact there is at least one place that fairly yawns for a piano. ¶ It is hard for city dwellers to realize general housing conditions. In all large cities apartments are the general rule, and with the steady increase in population even the suburban sections are becoming urbanized. There are limits, however, beyond which further building becomes merely over expansion. It is believed that this point is being reached steadily, as seen by the fact that more one and two family houses are in project right now than for some time past. ¶ Here is a real market for pianos, although the actual sales are themselves somewhere in the future. Nonetheless, it is a good idea for piano dealers to keep an eye

on real estate developments in their communities and to be sure that the new house owners become piano conscious while in process of deciding upon house furnishings. They will find that it is not so much a matter of the prospect's wishing to have a piano but of being able to afford the additional expense. Get your appeal across before the electrical accessory concerns, automobile dealers, etc., mortgage his income for years to come. At least get on an equal competitive basis.

Radio and Music

According to recently published governmental reports more than \$15,000,000 was spent last year for sheet music and books of music alone, an increase of 10 per cent. over the previous year. The report further states that "this increase is said to be due largely to the influence of the Radio." This is a significant indication of how the radio is actually aiding in the cause of music. Believe it or not, as Cartoonist Ripley has it, the musical regeneration of America is well under weigh.

Work for Home Music

Homer J. Buckley in his recent address before the assembled conventioners in Chicago brought out a good point in analyzing the basic relationship of the music dealer with music promotion. He pointed out that while there were many new factors stimulating the growth of music, none of these outside factors specifically promoted bringing music into the home. In fact, he stated, it is in direct competition with home music. His words are worth repeating. He said: ¶ "A vital factor affecting the sale of musical instruments and sheet music is the fact that music is everywhere in evidence. Everyone wants music with their entertainment, with their meals, and even with their morning setting up exercises. In every first-class restaurant, country club, moving picture house, candy store, cigar store, and even in the women's beauty shops there are musical instruments for the entertainment of the public. This music is in direct competition with the music in the home, and in order to bring about an increased interest in music in the home some definite form of music promotion is necessary." ¶ He went on to suggest that the obvious method was for every dealer to interest himself with the musical progress of his own individual community, and to aid in more general self-creation of music. The general theory is clear, but the practical application presents more difficulties. ¶ However the music dealer may look upon it, he should recognize one incontrovertible fact. It is not merely a trade problem, but one particularly concerning his own business, however small it may be. The future prosperity of the piano business depends upon the number of musical performers, not listeners.

The Little Fellows

With all this speculation going on as to the future of the piano business very little is being said about the small dealer in city areas or in the smaller cities and towns. However, this is only part and parcel of the general misunderstanding that has existed for many years. There is a tendency on the part of many to be rather sorry for the small dealer and to magnify his problems. As a matter of fact, in normal times the small dealer has all the better of it, and even today, by readjustments can still hold a secure place in the industry. ¶ Of course he has his special problems. He must rely upon younger salesmen, for experienced salesmen seem to prefer working for the larger city houses. However, it is a question whether youthful enthusiasm is not as valuable a sales asset as experience with its usual complement of stale sales patter. ¶ If the small dealer has been slavishly imitating the extravagance of the big dealer, he is in a bad way. It is even more dangerous for him for his reserve is naturally not as strong. If he has grown too big for his business, and has developed into a desk executive, he is now reaping the benefits of his folly. ¶ But the dealer who has trimmed his sails to the wind, kept his expenses within the limits of his gross business, and has devoted his personal attention to his work is in a strong position. Cutting down expenses for him merely means letting a few salesmen go, coming down to a sound basis of one or two men, and doing a good part of the selling himself. He is not saddled with a tremendous unsalable inventory, or a lease that eats up profits as soon as sale production falls off. He can live better and have fewer business worries than the big dealer in the city whose daily running expenses are "eating him up."

Piano and Musical Instrument Section

Rambling Remarks



"Controversy equalizes fools and wise men in the same way,—and the fools know it."

—OLIVER WENDELL HOLMES.



More About Piano Dealers Who Trick Themselves Into Believing They Are Making Money When in Fact These Profits Exist Merely in Imagination—Statements Should Represent the True Conditions of the Business.

The Rambler has been watching with more than common interest the efforts of various dealers in pianos to dispose of their businesses. The "For Sale" sign does not hang on the front door, but the United States mails are filled from time to time with "confidential information" that such and such a business is on the market, not that it is necessary to do this, but that the age limit has been reached, and the owner wants to retire.

The many excuses are equal to the remarkable stories piano salesmen have told in days gone by about how a sale was lost. The real truth of the "For Sale" sign is shown in the statements that are presented to carry out the impression that the business is good, a profit maker, but, and this "but" is a big one; the past three years have not been as good as before that time limit and because the piano has not been in demand.

This is followed with the worn out excuse about what the radio has done to commit murder, what the automobile has done in being an accomplice in fact, and other of the old talks about what will be done when the piano "comes back."

There Are Others

All this is but an illustration of what the commercial world is going through, for it must be admitted the piano business is not alone in these disturbed times. Seldom do we hear anything about the immense business stock selling has been doing and which for the time being has demoralized all lines.

It is useless to talk about the part politics has taken in all this, but politics are part of the commercial game. We must not blame ourselves for what we have built up to run our constitutional being.

So the piano dealers who carry "For Sale" signs in letters should study their own condition, see what they can save in what they have and by a severe reduction in overhead arrive at a basis for holding on to what they have and be in line for continuance in piano selling, with the radio and other musical instruments filling in what may be termed "wasted time."

All this has been said before in these columns, but The Rambler has not said as much as has the editor of this department. The Rambler always has believed that piano dealers overcapitalized their overhead for the amount of real business they did.

The keen piano men of the trade are holding on to what they have, having faith in the piano, and are now running along on a smaller business volume, but this carried with a smaller overhead, in fact keeping the overhead within the earning powers of the business they may do.

The Manufacturer's Part

Pianos are being sold, that is admitted, but few in numbers. The manufacturers are suffering more probably than the dealers. Those manufacturers that have taken on by-products to keep the carrying cost of a factory plant are

not having a joyful existence, but they are doing something to keep factory organizations together, probably meeting running costs, and the expense incident to maintaining the machinery in running order. Just to break even on this is doing something.

Those manufacturers that own their factory plants realize that a plant running is worth something. But when not running there is no more desolate an investment than an empty factory.

Recently The Rambler was witness to the sale and purchase of a part of a radio business—just what is not necessary to make the picture visible to the mental outlook. The factory building that was to be purchased was quoted at \$20,000. The Rambler was asked what he thought the empty factory plant was worth. His reply was "Running, \$20,000; vacant, \$5,000."

Those who owned the building were surprised, but The Rambler was able to illustrate with a like sale where the factory plant, buildings, etc., were held at \$100,000, the business was sold, and the factory worth \$100,000 was vacated. Eventually the factory plant, with its machinery was sold for \$30,000. This is not uncommon.

Piano dealers believe they have valuable leases, and many of them have, but what can they get for them on forced offerings? This question is of utmost importance at this time.

Dealers are meeting with the difficult problem of meeting running expenses, and utilizing collections on past sales to meet the demands that must be met with in cash. The keen business men conducting large businesses have been cutting down volume of business, while the overhead has been cut in keeping with the reduction in sales.

Working Opposite

The piano dealer seems to have been working in reverse to this. They strive for more business, when that can not be carried out, retaining their expensive quarters, and not cutting overhead to meet the reduction in business.

Many piano men strive to get out of the piano business who should remain in it. They can carry on until the piano adjusts itself to prevailing conditions, and those dealers who live through all this will have good incomes brought through a small but profitable selling.

Many a big piano retail organization has been running at a loss for several years, in fact there is one big distribution organization that has been running on "fool's profits," meaning thereby the carrying on backed by statements that show profits to themselves. Actually these profits never existed in anything but expansion that did not produce those profits in tangible form. The figures of the statements were written in black ink, when red ink was demanded by the facts.

All this may seem iteration and reiteration, but when evils are eating the very life out of a business that is running on a false basis, it is necessary to yell loudly and frequently to arouse men who have fooled themselves to awaken to the fact that they are just what is said in the heading of this department.

The Aeolian Normal Course on Group Piano Teaching

The Aeolian Company this summer launched its first normal school for teachers of group piano classes. The first session started on June 10, to terminate June 28. The second session will be from July 1 to 20. The course itself is probably the most comprehensive ever offered to music teachers in that no particular method of group instruction is emphasized, but all are given, or at least as many as have accepted the invitation of the Aeolian Company to present material before the class. The registration for the first course was about thirty, with probably fifty or more to enter in the second session.

The faculty consists of Jean Clinton, artist-pupil of Rudolph Ganz, Harriet Ayer Seymour, founder and director of the Seymour School for Musical Re-education, Addye Yeargain Hall, dean of the Aeolian Hall School of Music, George H. Gartlan, director of music in the public schools of Greater New York, and Franklin Dunham, head of the Educational Department of the Aeolian Company. In addition a distinguished group of lecturers will present various phases of music educational work. Among them are: Kate Chittenden, M. Teresa Armitage, George L. Lindsay, Frank H. Luker, Earle Newton, C. M. Tremaine, Frank Patterson, Gustav Saenger, and others.

In a supplementary course representatives from the following group instruction systems will present explanations of the particular methods outlined in their individual courses: Playing the Piano (Maier and Corzilius), Diller-Quaille Method, Nash Course for Junior High Schools, Chittenden Synthetic Method, John Thompson Compositions, Melody Way, Curtis Class Piano Course, Oxford Piano Course, Music Play for Every Day, Marcotone at Home, How to Teach Music to Children (Newman), Alberto Jonas Course, and Piano Class Reader (Giddings and Gilman).

In addition to the regular course there are demonstrations of the use of the various supplementary devices useful in class room instruction. The Visuola is offered in just this form, as a speedy means of illustrating some of the principles which the teacher is anxious to impart to her pupils.

There are also a number of charts, keyboards and other useful material, which each student in the normal course has an opportunity of examining at leisure and determining its usefulness as part of the teaching equipment.

As stated, it is believed that this is the first comprehensive presentation of the leading systems of group piano instruction ever offered. The Aeolian Company deserves the greatest of credit for making this possible. It certainly should prove a great aid to the general movement looking to an extension of the present use of group instruction.

Rudolph H. Wurlitzer Predicts Bright Future for Resident Organs

"The time is not far distant when many of America's better homes will be equipped with the pipe organ," was a statement made publicly by Rudolph H. Wurlitzer, president of the Rudolph Wurlitzer Company, of Cincinnati, Ohio.

"By 'better homes,'" he continued, "I do not refer exclusively to the palatial homes of multi-millionaires, but include the smaller residences of business and professional men—for practically any family that can afford a comfortable 'home of their own' are potential buyers of residence pipe organs."

Mr. Wurlitzer has been a careful observer of the demand for residence pipe organs as witnessed in the leading Wurlitzer branch stores where these organs are being displayed, and explained that his remarks were based upon the experience of those branches.

"The first reaction of almost everyone to whom a residence organ is shown is that of surprise that the price is so low," Mr. Wurlitzer said. "Due to the fact that many wealthy citizens have installed large and magnificent instruments in their homes, the public, unfortunately, has the impression a residence pipe organ is something only the very rich can afford. That is by no means true."

"Nor does the pipe organ require a vast amount of space in a home. An instrument of average size can be housed in a space equivalent to a small bedroom. It is not necessary to build a new home to install an organ, as only slight alterations are necessary to accommodate the instrument in a completed house."

"Our residence pipe organs can be played either by hand or by the use of special rolls which are made at our factory by a patented reproducing process. Some of the leading organists in the country have come to our factory to record their interpretations and have expressed amazement at the fidelity with which their renditions were reproduced."

"Anyone while playing these reproducing rolls on a residence organ, can manipulate stop keys and pedals to modulate the volume and bring in additional effects as they desire. This is an extremely enjoyable pastime for anyone with a musical ear, but who is not a trained organist."

"As home owners are becoming acquainted with these facts, they are displaying keen interest in the pipe organ. The instrument's majesty of tone adds greatly to the dignity of the home and to its influence upon those within it, and the many orchestral effects incorporated in the residence organs provide music of the greatest variety and charm."

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PIANOS AS INVESTMENTS



EW seem to look forward to the day when the new pianos they are buying will become old instruments. Piano history gives many incidents of where Steinway pianos, after years of use, have been sold for what they cost when new. These stories are many and have been related as out of the ordinary—in fact, applying to the Steinway alone. Steinway new pianos of today are good investments. After two or three generations they will prove the same as the Steinway pianos of the past. The tonal superiority is a fixed fact. The lasting qualities have been proven. Why not make the buying of a piano an investment?

